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JULIAN ELTINGE

THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"THE OUTSIDER" IS LIKED

LONDON, June 11.—Leon M. Lion seems to have a success in his new production, "The Outsiders," which was presented at the St. James Theatre. The plot concerns a beautiful and talented daughter of a famous physician. She is crippled and her deformity is regarded by doctors, including her father, as incurable. An "outsider," who is known as a notorious quack, claims she can be cured, and after being persuaded by his daughter, the physician allows the "outsider" to atempt his cure. He is successful.

The best part of all the play was the acting of the characters. Isobel Elsom, as the cripple, was realistically painful, and other fine work was done by Dawson Milward as the father and Leslie Faber as the "outsider."

ARTISTS AND RADIO

LONDON, June 11.—The attitude of the artists here towards radio broadcasting, can well be judged by the reply made by Mme. Clara Butt, who was approached and requested to do something via radio.

"What are the terms?" she asked.

The reply was that all the terms offered were "the very great advertisement she would receive."

"Very well, then," she answered, "my terms for advertising the British Broadcasting Company are £1,000 per concert."

NOVELTY FOR BENEFIT

LONDON, June 11.—"A Disturber of Traffic" was produced at the Princess Alice matinee last week, given for the benefit of the Middlesex Hospital at the New Theatre. The play is by Herbert Swears, and in the cast were seen Lila Maravan, Mary Jerrold, Miriam Lewes, Evelyn Dane, Ann Lynton, Tristan Rawson, Edmond Breon, Vincent Clive and Rothbury Evans.

WHITEMAN GIVES PARTY

LONDON, June 11.—Paul Whiteman and his orchestra gave a party at the Grafton Galleries Club last week to a large number of newspapermen and friends. His program included a great deal of classical numbers, and his playing of these proved his organization as good on serious music as they are on syncopation.

PRINCE IN NEW ACT

LONDON, June 11.—Arthur Prince, the well-known magician, and Ida Rene, are playing the halls together in a vehicle called "Stung." They opened recently at the Chelsea Palace, and were given a party at the theatre by the Magicians' Club, who came down to see them.

SHAUN GLENVILLE RETURNS

LONDON, June 11.—Shaun Glenville made his reappearance at the Victoria Palace for the first time in ten years in "An Order to View," by Keble Howard, in which he and Connie Ediss are featured. The act is scoring a big hit in the music halls, due to the work of these two.

"OLIVER CROMWELL" IN LONDON

LONDON, June 11.—"Oliver Cromwell" was presented at His Majesty's Theatre last week by Henry Ainley, after several weeks in the provinces. The play is enforcing a prompt 8:30 curtain, as suggested by Pauline Lord in a letter to newspapers here.

SANDERS WARREN ENGAGED

LONDON, June 4.—Sanders Warren, one of the principals in "The Last Waltz" was engaged last week to Mabel Hayden, a chorus girl in the same company.

"NED KEAN" WITHDRAWN

LONDON, June 11.—"Ned Kean of Old Drury" was withdrawn suddenly last week owing to poor business. The play received very good notices but didn't draw.

NO TIME STAMP ON TICKETS

LONDON, June 11.—Complaints innumerable are being filed in regard to the late arrivals of audiences at the theatres, especially the dramatic shows. The latecomers at this type of show not only miss a great deal of the actual story by being late but at the same time disturb scores of those who have been thoughtful enough to arrive on time.

Pauline Lord, the American actress, whose "Anna Christie" play is one of the biggest successes in London, suggests that it would be an excellent idea to print the opening time on the tickets as is done in her country. The only bit of information outside of the price, she states, that a purchaser of a theatre ticket desires is the opening time, and that on English tickets is never printed. Neither is the time printed in the advertising matter printed in the dailies regarding the various shows, so she asks, how can managers expect audiences to get in at any particular time?

"Of course," the managers declare there are people that care nothing for the time at which a show is supposed to start, but get in at any time they happen to feel in the humor. These will always be an annoyance to theatregoers.

WATCHING AMERICAN BANDS

LONDON, June 11.—The Musicians' Union is keeping a close watch on the many American bands that are reported to be on their way over here. Matters were satisfactorily arranged with the Paul Whiteman orchestra as well as with the Paul Specht organization but the big flock reported to be either sailing or making arrangements to come will not find conditions as easy.

Scores of English organizations are not working and the number of musicians that report daily that no engagements are at hand is enormous. The many American bands and orchestras that are planning to come here will naturally make employment even more scarce than it is at present and the Musicians' Union have the matter carefully in hand.

"STOP FLIRTING" A BIG HIT

LONDON, June 11.—"Stop Flirting," a musical comedy originally produced in America under the name of "For Goodness Sake," was presented at the Shaftesbury Theatre here by Sir Alfred Butt and has scored a tremendous success. Fred and Adele Astaire, an American brother and sister team, are featured in the musical comedity, and have scored a sensation, and are now the biggest musical comedy favorites of London theatre-goers. Others in the cast are Marjorie Gordon, Mimi Crawford and Jack Welford, who also registered.

DRURY TO HAVE OLD POLICY

LONDON, June 11.—Arthur Collins, who has returned from Brighton, after a brief illness, has announced that the Drury Lane Theatre will return to its former policy of producing dramatic productions in the autumn, and that the house will not play pantomime, regardless of rumors to that effect. The cost of pantomime would be too much for the house. The next production for the Drury Lane is being prepared by Seymour Hicks and Ian Hay.

THE NEW "MERRY WIDOW"

LONDON, June 11.—For the past sixteen years there have been a row of "Merry Widows," but the last and latest, now appearing in the revival of the big success, is about the best of all. She has youth, voice, beauty, style, in fact, everything necessary to make a great success of the role and is doing it at every performance.

WELDON SERIOUSLY ILL

LONDON, June 11.—Harry Weldon, the vaudeville star, has been seriously ill for some time and is now said to be in a critical condition.

OPERA SINGER REBUKED

BERLIN, June 11.—Barbara Kemp, prima donna of the Metropolitan Opera Company of New York, was severely rebuked here by a justice of the Criminal Court for failing to appear to prosecute Frieda Kroner, her former maid, who has been in prison since last July on a charge of having stolen jewels from the singer more than a year ago. The trial had to be postponed on the plea that Miss Kemp was ill, being the third of a series of similar requests on her part. The judge, commenting on the request, said: "It is the duty of every German citizen when summoned to appear in court to do so, even though they be opera stars."

He indicated that unless Miss Kemp appeared on the next trial date, the maid would probably be released and the diva fined.

ALAN BROOKS IN AUSTRALIA

LONDON, June 11.—Alan Brooks and Company and Ristori and Partner sailed last week for Australia to take up their bookings in the Musgrove's Theatres, Ltd., tour in that country. Both the bookings were made through the I. V. T. A., Mr. G. S. Dickenson, one of the directors of the Musgrove interests, at present in London, announcing that he has just renewed contracts with the I. V. T. A. as exclusive booking agents for the Musgrove Theatres.

Alan Brooks and Company sailed on the S. S. *Orsova* from Toulon and Ristori and Partner sailed on the S. S. *Mongolia*.

"DOVER ST. TO DIXIE" SCORES

LONDON, June 11.—C. B. Cochran has presented his "From Dover Street To Dixie" revue and it seems to be slated as another Cochran success. It is playing the London Pavilion, and features Florence Mills, assisted by Will Vodery and his band in the "Plantation" scene. The colored artists were a riot. Others who scored are Stanley Lupino and Odette Myrtil.

U. S. DOLLARS FOR CHARITY

LONDON, June 11.—During the twenty-five weeks that Hymack was playing the American halls, he put away one dollar each week as a contribution toward variety charities at home. Upon his arrival here he turned over twenty-five dollars to be divided between the Benevolent Fund and the Music Hall Ladies' Guild.

AMERICANS SEE "THE SWAN"

BUDAPEST, June 11.—Gilbert Miller and David Burton arrived here to witness a special performance of Molnar's comedy, "The Swan," which will be given for them this week. Miller intends staging the play under the Frohman management next season in English with he and Burton providing the adaptation.

BUD SNYDER A HIT

LONDON, June 11.—Bud Snyder, and Blandos and Company, the American burlesque act, opened for a tour of the Moss houses at the Stratford Empire last week and have scored a great success. They will probably be held over for more than their eight weeks' contract calls for.

NORA BAYES A BIG SUCCESS

LONDON, June 11.—Nora Bayes, the American singer, has made such a success over here that she could remain almost indefinitely. Her voice and style of singing the clever syncopated numbers pleases every audience that hears her.

NEW JEAN GILBERT SHOW

LONDON, June 11.—Jean Gilbert's new musical comedy, "Katja, the Dancer," has been accepted for production by James White, who will present it at Daly's Theatre. Frederick Lodsdale will adapt the English version of the play.

FEYDEAU FARCE CLEVER

PARIS, June 11.—"Cent Millions Qui Tombent," the farce left unfinished at his death by Georges Feydeau, and completed by others, was produced at the Palais-Royal, with a noticeable lack of Feydeau's cleverness in the work done from the playwright's notes. With the possible exception of Mlle. Maud Loty, who plays Paulette, the cast is fairly adequate.

The play concerns a butler who inherits one hundred million francs. He is in the service of Paulette, a young demi-mondaine. As the news is spread around he finds many friends gathered about him, especially Paulette, who falls upon his neck as though he were the only man she ever could love, yet her other gentlemen friends anxiously await the legacy being paid over to the young butler. Everybody is engaged in trying to swindle the butler.

When another heir appears on the scene and says that he is the rightful one to inherit the francs, everyone forsakes the butler for the stranger, but Isadore, the heir, is no fool and finishes his month in menial capacity. Finally he outwits his enemies and discovers a true friend in a pretty parlor maid, with whom he shares his fortune.

Many lines in the play are spicy and clever, especially the dialogue between some of the servants. Some lively situations are also in the piece, but one feels that it is not what the original playwright intended it to be. Max Dearly, as Isadore, the butler, has created one of the best roles of his career, while M. Prince, who recently returned to the spoken stage from pictures, shines as a comedian. Mlle. Loty, as the mercenary Paulette, does not seem to fit into the part very well, for she is not fitted for such roles. Blanche Bilbao again demonstrated her ability as an actress as the pretty and vivacious parlor maid.

LOIE FULLER SCORES

PARIS, June 11.—Loie Fuller, dancer, last night scored one of the greatest successes of her nearly forty years of life behind the footlights, when her new ballet, "Les Chimeres," was presented for the first time. Miss Fuller convinced an audience which numbered among its members some of the foremost French critics that the future of the ballet lay in lighting effects rather than in wierd and unusual movements.

Louis Schneider, foremost musical critic of France, said, "Puck and Ariel, the fairy creations of Shakespeare, became giants of fairyland, became real under the spell of her witchery."

Miss Fuller herself led her group of ballet girls, but made the spotlights carry her story. She has been trying for years to induce European ballet masters to take up her idea, but they have claimed that the public wanted something tangible in the way of wonderful forms and exquisite costumes and could not comprehend Miss Fuller's form of art. Tonight's performance was a complete vindication for her theory.

BERNHARDT'S JEWELS SOLD

PARIS, June 11.—Sarah Bernhardt's stage jewels were sold at public auction today, the bidding for the "Divine Sarah" trinkets being spirited and a total of 96,780 francs realized, although the intrinsic value was said by experts to be considerably less than that figure.

So much competition took place among the bidders that many Americans who had instructed their agents to bid for certain articles up to a specific price will be disappointed and few of the jewels that adorned Sarah in her favorite roles in the United States will revert either to American collectors or museums.

"WILD OATS" NOT FOR U. S.

LONDON, June 11.—"Wild Oats" which is touring the provinces, will not be brought to the United States, contrary to reports which have stated that arrangements have been made to bring it over. Tom Elder Heran and Jack B. Taylor, who own the show, have had several offers, but have not accepted any as yet.

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BROADWAY SHOWS TAKE BIG SPURT AS SEASON'S END APPROACHES

Ten Shows Close on Saturday but Cool Weather Combined with Crowds in City Gives Theatres Decided Boost and Business is Good in All the Houses.

After producers of ten shows had determined last week to call the season "finis" on account of the poor business during the early part of the week, cool weather, augmented by the Shriners some 100,000 strong who were paying a short visit to New York on their return from the gathering in Washington, Friday and Saturday proved to be life savers for all of the theatres on the Rialto. Thursday night a few of the theatres got a fairly good break with some of the Shriners who came in early helping the theatres to get out of a rut they thought would be impossible to get out of; but Friday all of them were able to get off on the right step first with the result that practically every theatre managed to sell out on Friday and Saturday night, and the Saturday matinee which in the past few weeks has been much dreaded proved to be an unusually good one, with the "hit" theatres clearing their racks entirely and the other houses almost doing likewise.

Shows which had been doing around $250 to $400 a performance early in the week and which have been hanging on attempting to get a glimpse at real money had their opportunity the last two nights of the week when they grossed four figures. There were a few attractions among them whose managers were worrying a bit how they would meet the payroll at the end of the week. These managers were almost dumbfounded when the break in weather came and the Shriners with it that they could not realize that it was real money that was rolling into the coffers of the theatre. They thought that probably a horde of passes had been turned loose by the press agents and that the box-office was just collecting a bit of tax on each ticket. But when the boxes were opened and the money end of stubs found in them they were then convinced that money was coming in and a plenty of it too. This kept up at the Saturday matinee and with the sell-outs of Saturday night, the shows which were short on the money end and which were to close that evening were able to meet the payroll.

The musical comedy attractions, of course were the first ones to benefit through the influx of visitors, as hotels, agencies and cash customers at the box-office managed to clear the racks early with the result that the late-comers were turned away and naturally turned to the non-musical shows for entertainment. This same proceeding took place from Thursday until Saturday night with these shows.

Monday of this week indicated that business might keep up to the pace of the latter part of last week, as with ten theatres less open, business at those open was about treble over that of last Monday night in most of the houses, with about eight of the theatres selling out entirely. The theatre managers, however, figure that with the hot wave coming on again that business undoubtedly will dwindle with the rise of the temperature and the increase of the humidity. Indications pointed, however, that business on Tuesday night would be on a par with that of the preceding evening.

The attractions which bid farewell to Broadway on Saturday night were: Al Jolson in "Bombo" at the Winter Garden; "The School for Scandal," after a one week engagement at the Lyceum Theatre; "Cold Feet," at the Fulton; "Whispering Wires," at the Broadhurst; Jane Cowl in "Romeo and Juliet," at the Henry Miller Theatre; John Murray Anderson's production of "Jack and Jill," at the Globe theatre; "Blossom Time," at the Shubert theatre; "Caroline," at the Ambassador; "The Wasp," at the Selwyn theatre. That night the last public performance of "Up She Goes," was given at the Playhouse with the final performance being given on Monday night at a benefit performance for which the house had been bought out in advance.

Indications this week are that if business does not hold up well toward the middle and the latter part of the week probably four shows which have already had their closing notice posted will suspend operations for the season.

According to present booking arrangements Broadway will probably not get a glimpse at any more dramatic productions this month, but will be given the opportunity of welcoming four new musical comedies to its fold. The first of the musical shows to open will be "The Passing Show" at the Winter Garden which had its opening date advanced from July 2nd until tomorrow (Thursday) night. Next Monday two more of the musical shows are slated to arrive. Both are said to have scored on their out of town premieres and should they land here they will probably prove heavy competition to the musical offerings which have held over the winter. The shows which come in next week are George White's "Scandals," at the Globe theatre and Le Maire and Jessel's "Helen of Troy, N. Y.," at the Selwyn theatre. The last of the musical shows expected to arrive this month will be Earl Carroll's "Vanities of 1923," at the Carroll theatre a week from Monday.

That is if Carroll gets open. At present he is in a dispute with Equity and just how it will end is uncertain.

SMALL IS DEAD COURT SAYS

TORONTO, June 11.—Ambrose Small, millionaire theatre owner who disappeared in December, 1919, has been adjudged dead by a decision of the Appellate Division of the High Court, which permitted Mrs. Small to make an affidavit preliminary to probating her husband's will.

Mrs. Theresa Small, widow of the adjudged dead man, will come into ownership of the entire estate, the value of which is estimated at $2,000,000.

The Small case is one of the big theatre mysteries of Canada. He was a successful theatre owner and on the day he closed a big deal which netted him a large sum of money he went into the bank and deposited the check he had received. That was the last time he was seen and from that time on a country-wide search for him has been made. A reward of $50,000 for any information regarding him dead or alive has been offered but no trace of the man has ever been found. Several months ago Mrs. Small applied to the courts to have him declared dead in order that she might probate a will which she claims to hold and which she alleges gives the entire fortune to her. Her application was denied after a hearing in which Small's sisters opposed it, but the new ruling reverses the denial.

The Appellate Division decides that Small is dead and that every reasonable effort had been made to find him.

COLORED REVUE FOR PARIS

According to reports that have reached New York, James O'Neill, Irving Tishman and Lew Herman, who took the colored revue, "Plantation Days," to England several months ago to appear at the Empire Theatre, after sending the members of the cast back to America via steerage, migrated to Paris where they have arranged to open an American cabaret and dance hall where they will present a colored revue and entertainment which will be presented by colored artists that will be taken abroad from New York.

BACK FROM 10-YEAR TOUR

Laura Guerite, well known Broadway actress, is back after a ten-year tour of the world and early in August will be seen again in a Broadway show.

During her absence she played in London, Paris, South Africa, Australia and India.

RIVOLI OPERA HOUSE CLOSES

SAN FRANCISCO, June 11.—The Rivoli Opera House closed Sunday, June 3rd. This house has been operated by the Hartman-Steindorf Comic Opera Company for the past year, during which time it looked likely to be an established institution, to continue indefinitely, for it started with a very big business and continued so for fully eight months, when the business began to slip. The performances during that time were very fair, considering it being a $1.00 top house, but on several occasions the company attempted several operas beyond their capabilities, and gradually the patronage began to decrease.

Big losses stared the managers in the face, and they wisely closed.

"MAGNOLIA" LOOKS LIKE HIT

STAMFORD, Conn., June 11.—Booth Tarkington's newest American comedy "Magnolia," opened Friday night at the Stamford Theatre with Leo Carrillo heading a capable cast, the play proving to be one of the best received here this season, which does not however always indicate that the comedy is a sure-fire success as far as a Metropolitan audience is concerned. It must be said however that the piece looks like a hit. The story deals with a romance that takes place a short time before the Civil war and brings in the gambling resorts of the day and various Mississippi characters and types of that period.

The play opens in a Southern mansion with a prominent family introduced including the master and mistress of the house, two nieces, a youth of poetic temperament who is stout of heart but who disdains to worry about petty taunts about his cowardice, and in contrast to him a cousin who is all fight. The former youth wins the hand of the younger of the two nieces and the hot-blooded cousin immediately challenges him to a duel. The youth refuses to fight the duel and is subsequently disowned by his parents, and despised by everybody including the negroes on the plantation.

In his travels the youth makes the acquaintence of one General Orlando Jackson and under the tutelage of the "general" the gentle youth puts on a bluff and becomes a bad man of the gambling resorts, with alleged notches on his gun. All his rivals at cards or anything else cringe at his approach and his reputation as the notorious "Col. Blake" is enough to terrorize the children and put them to sleep.

After seven years the "Colonel" returns to the paternal roof and takes sass from none, but on the contrary takes revenge upon all who treated him unkindly before he left. Everybody is in fear and trembles as he comes on the scene and of course the girl he loves understands his true character although she despised him once when she misunderstood him.

Others in the cast with Carrillo did very well including J. K. Hutchinson as General Rumford, Elizabeth Patterson as Mme. Rumford, Phylis Schuyler as one of the Southern ladies, and John Rutherford and James Bradley, Jr. John Nicholson and John Harrington as two bad men helped the comedy along considerably and Ethel Wilson, did good work as an Octoroon in one of the gambling scenes. Carrillo does some excellent work in the piece which has all the marks of a big success.

MATINEE AT NOON

BOSTON, June 11.—The matinee performance of "Liza" at the Wilbur Theatre on Wednesday of this week will start at twelve o'clock noon. The time change has been made in order that the audience may witness the big Masonic parade and demonstration to be held in the afternoon.

POWERS TEMPORARILY RETIRES

Harry G. Powers, associated with A. L. Erlanger in the operation of the Colonial, Blackstone, Powers and Illinois Theatres, Chicago, has temporarily retired from show business and his business affairs for the next year or two will be taken care of by his son Harry G. Powers, Jr.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

BURLESQUE PRODUCERS ORGANIZE TO PROTECT MUTUAL INTERESTS

New Association Formed at Meeting Called to Discuss Policy for Next Season—Show Owners Object to Elimination of "Sliding Scale"—Shows Averaged $5,780 per Week

The producers of burlesque attractions on the Columbia Circuit last week formed an organization to be known as the Burlesque Producing Managers' Association, for the purpose of protecting the mutual interests of its members and to act as a medium in the business dealings its members have with the Columbia Amusement Company. Tom Miner was elected president; Harry C. Jacobs, vice-president, and Barney Gerard, secretary and treasurer.

The inception of this organization took place at a meeting which had been called by the Columbia Amusement Company last Thursday, for the producers to attend and discuss plans for next season.

J. Herbert Mack, president of the circuit, presided, and Rud. Hyneka, treasurer, sat beside him. The producers, when the meeting was called to order by Mr. Mack, were told that they had been invited personally and that their company managers or agents were not invited to participate in the session as it was to be a "frank" talk on conditions in general in the burlesque field.

Hynicka, in a fifteen-minute talk to the producers, told them that their shows had been classed into three groups last season, the first two groups each consisting of ten shows and the third of eighteen. These shows were classified as to the business they did. In order, the first five in the first group were: Barney Gerard's "Follies of the Day," Jimmie Cooper's "Beauty Revue," "Chuckles," "The Dave Marion Show" and the Sliding Billy Watson Show.

He said that of the thirty-eight shows which played the circuit, eighteen of them did not prove assets, as the houses in which these attractions appeared lost money on the engagements. However, he declared that the other twenty shows made up for this deficit and enabled theatres which would have been placed on the losing side of the ledger to pull through on the winning end.

At this point the managers stated that they had been informed that the sliding scale which was in force last season would be replaced by a flat percentage scale during the coming season. They stated that it would not be fair to them to put all shows on this basis, as it would not encourage producers to do their best, which they would do when they knew that their percentage would increase according to the amount of business done. Mr. Hynicka informed them that he agreed with them and felt that they should be encouraged by percentage inducements.

At this point President Mack left the meeting and Tom Miner and Barney Gerard took hold of the conference. They immediately suggested that an organization be formed for the purpose of looking out for the interests of the producers. Upon a motion, it was decided to call the organization the Burlesque Producing Managers' Association. Following the election of the officers, Miner, Gerard and Dave Marion were appointed a committee to take up whatever dealings the organization would have with the Columbia Amusement Company.

The first thing the organization discussed when it was called to order as a body was the percentage proposition. The members contended that this was their inducement to give worth-while entertainment and that if a flat scale were in effect that there would not be the incentive to make good as there would be with the sliding scale. Last season the scale in some houses, such as the Columbia, New York, Hurtig and Seamon's and the Columbia, Chicago, called for a payment of 45 per cent of the gross to the show on amounts under $5,000 a week and over that amount 50 per cent, in other towns the gross ran 60 and 65 per cent, according to the city and theatre. This scale the managers insisted should be retained and they instructed the committee to be most forceful in their demands in this matter when dealing with the Columbia heads.

It was also decided by the new organization that in the future the organization would be responsible for the productions of its members. That it would relieve the circuit of the necessity of sending censors to review and report on shows. In its stead the organization, when a show is reported bad or wanting, will send on a committee consisting of three recognized producers, who will be delegated to put the "weak sister" into shape. Through these means the franchise of the producer owning a weak show will not be in jeopardy nor will the show be ruled off the circuit, as was done in several instances last year, as the three producers will remain with the show until it has been reported satisfactory by local house managers.

Barney Gerard, in a speech, stated that he would under no circumstances put out lavish productions next season, unless the sliding scale were in effect. He said his "Follies of the Day," which was the leader of the circuit, had brought him in $9,000 under this arrangement, which he would not have gotten had a flat scale been in effect. He said that if the circuit heads insisted on a flat scale he would be compelled to cut the running cost of his shows twenty-five per cent below that of last year next season.

Mr. Hynicka later told the producers that all their money should not be spent on wardrobe and scenery. He said that what the circuit wanted was a show on the stage, and that if that were not right, no matter how pretentious the wardrobe and scenery were, they would not be a helpful asset unless the performance given was one of merit. He also said that the thirty-eight theatres on the Circuit last season did an average weekly business during the season of $5,780 a week.

The committee which will meet with the Columbia heads was instructed to inform them that under no circumstances would they play the theatres in Milwaukee and Minneapolis, which housed Columbia attractions heretofore, next season. They said that unless Herman Fehr, who owned these theatres, would be willing to replace them with other houses, they would be willing to forsake playing these cities.

Information was also given out that the negotiations for taking over the Olympic Theatre, Chicago, to replace the Columbia Theatre in that city next season had not been completed. It was said that objections made by Mrs. Kohl to the turning over of the theatre had not been overcome. It was announced that the route next season would probably be thirty-eight weeks and that negotiations were on now to have Dayton, Ohio, and Wheeling, West Virginia, each three-day stands and that Bayonne and either Trenton or Union Hill, N. J., would also be another split week.

Another meeting of the producers will probably take place tomorrow, when the report of the committee that was appointed to confer with the Columbia officials will be made regarding the scale to be in vogue next season.

The Producing Managers' Association will establish headquarters in the Columbia Building next month and will probably have a paid secretary and manager in charge of the offices.

50 NEW MEMBERS FOR EQUITY

Fifty choristers were elected to membership in the Chorus Equity last week. The majority of the new members belong to the chorus of the St. Louis Municipal Opera Company.

MUST PAY BEFORE FILING DEFENSE

Supreme Court Justice John M. Tierney last week refused to allow Arthur Ashley, formerly leading man in "The Man Who Came Back" and now appearing in vaudeville and motion pictures, to put in a defense to his wife's action for separation until the actor had paid $1,600, the equivalent of six months' alimony which he is in arrears.

Ashley's wife separated from the actor in 1919, Mrs. Ashley keeping the children and Ashley paying an agreed upon sum to his wife through the Domestic Relations Court. While W. A. Brady was featuring Ashley in a road company of "The Man Who Came Back" Mrs. Ashley secured an order preventing her husband from leaving the state and it was necessary for the actor to file a bond of $2,500 before he was allowed to continue his tour. This order remained in force for one year, during which time Mrs. Ashley made no further move. Ashley, during the year, brought suit for divorce against his wife.

On March 12, while the actor was playing a vaudeville engagement in Buffalo, his wife again took out an order restraining him from leaving the state, this time without his knowledge, and he was arrested at the stage door of the theatre and put in jail, remaining there for ten weeks, and being released on habeas corpus proceedings when Justice Louis W. Marcus of Buffalo decided that Ashley's incarceration was the result of persecution.

On April 16 Ashley's suit for divorce against his wife came up in Brooklyn, the divorce being denied on the grounds that there was insufficient proof of his allegations, Ashley returning to jail in Buffalo until released by court order.

Mrs. Ashley's action for separation came up in Special Term, Part III of the Supreme Court last week and Ashley sought to interpose a defense.

Justice Tierney, who was hearing the case, said, "according to the papers in the action you are in default nearly six months and I have no authority to permit you to put in a defense under those conditions." Justice Tierney ruled that Ashley would have to be paid up in full and also pay the cost of his wife's counsel fees before the case could be defended by him and told Ashley that, if he wished to reopen his default, he would have to move in Part I.

The Ashleys were married in 1907, Mrs. Ashley being sixteen years old at the time. They have two children, Melville, aged 14 and Erwin, 10 years old.

WEINGARDEN GETS "BECAUSE"

I. M. Weingarden, the Chicago producer, has taken over the scenery and costumes of the ill-fated "Just Because" production. He will have a new libretto and score written around the scenes and will take the piece through the Middle West as a road show.

"Just Because" was the musical production backed by Irving Brokaw, which was produced at the Earl Carroll Theatre early this season. Brokaw was reported to have dropped $100,000 on the venture, after which his mother tightened the family purse strings and when no further money was forthcoming the show closed and the production was sent to the storehouse, where it reposed until last week when taken over by Weingarden.

The scenery, costumes and effects included in the sale are said to represent an outlay of $80,000. The purchase price was not given out.

NEW EDITION OF FOLLIES

Florenz Ziegfeld, Jr., will present a new summer edition of the "Ziegfeld Follies" at the New Amsterdam Theatre on June 25th. New scenes and situations will be written for Eddie Cantor, Gallagher and Shean and other principals of the cast. There will be several new singing and dancing numbers interpolated for which new costumes and scenery will be used.

Dave Stamper and Edna Leedom and Walter Catlett will be among those who will be added to the cast of principals at that time.

Following the launching of the Summer Edition of the present show Mr. Ziegfeld will begin casting for the new Follies that are scheduled to open September 10th.

ARBUCKLE SCORES IN REVUE

The opening of Ernie Young's "Marigold Summer Follies" at the Marigold Gardens on Monday evening with Roscoe "Fatty" Arbuckle as a feature attraction, established two big factors in the show business in Chicago—first, it was the largest Monday night attendance ever gathered in the outdoor gardens at the Marigold; second, the greatest demonstration ever given an artist was showered upon Arbuckle—when, for more than seven minutes a hysterical assemblage, numbering more than two thousand people, gave him a hearty welcome. It was a daring and shrewd piece of showmanship on the part of Ernie Young to engage Arbuckle as a special feature in addition to a rollicking, speedy, colorful revue, chucked full of novelties.

One thing this opening did establish—Roscoe "Fatty" Arbuckle has "come back" as far as the theatrical business is concerned and this was effected in spite of Arbuckle, rather than with his assistance, for the rotund comedian lost his nerve at the last minute and would have backed out after signing a contract and rehearsing with the revue if Young would have let him.

After the cordial reception had re-established Arbuckle, Young told this to the crowd gathered for the premiere of the new show.

"This man," he began, "got 'cold feet.'"

"At six o'clock," Young went on. "He was ready to give it up. I told him he had to go on. And now just look."

Cheers followed the moments which had been filled with expectantcy by the onlookers. Finally Arbuckle, who had been in tears, spoke: "You can think anything you want to about me" he said, "or about anyone else. All that I ask is that you will base what you think on proven facts."

Willie Howard, Larry Semon and Raymond Hitchcock were among the first of the show crowd to embrace Arbuckle after his "comeback." When Arbuckle broke into tears many around him wept.

Arbuckle contributed many comedy bits of the evening, working with Frank Libuse, who is a Marigold favorite. Ernie's revue is a worthy contribution, because he has not only surrounded his principals with good-looking girls who can dance, but has selected an able cast. Mabel Walzer, was a worthy addition to the new Follies; this little comedienne not only worked well alone, but furnished heaps of comedy in numbers with Arbuckle and Libuse. There were excellent dance numbers by four clever boys recently recruited from vaudeville. Bud and Jack Pearson, did some good dancing and Wells and Winthrop also executed some clever steps in several dance specialties and the four worked together as well in several numbers, eliciting big applause.

A dance specialty by Adele Jeanne was a worthy bit that was appreciated by the vast crowd. There were several pretty numbers led by Lew Jenkins, tenor, in a commendable way, who has returned to the Marigold after an absence of several months. All the big numbers in the revue were headed by the Elida Ballet under the direction of Elizabeth Friedman. These youthful clever dancers were a welcome addition.

Unlike former revues which Ernie has put on at the Marigold and which were usually parade numbers, his latest triumph is a succession of novel and peppy dance numbers by a well-trained chorus of twenty girls and all are beautifully costumed, for which credit should be given Lester, Chicago's foremost creator of fashion for the footlights. The production was staged under the direction of Edgar Schooley.

Ernie Young's orchestra under the personal direction of Fred Hamm not only played well for the production numbers, but furnished excellent dance music which was thoroughly enjoyed by the Marigold patronage.

Another triumph for Ernie Young.

BIDE DUDLEY TO DO NEW ONE

Bide Dudley will again break into the ranks of the producers next season with the presentation of a new musical comedy he has written entitled, "The Lovely Lunatic." He anticipates making the production about October 1st.

EQUITY FAILING TO ORGANIZE "VANITIES" BLACKLISTS PRODUCER

Earl Carroll Who Has Been Staunch Friend of Equity Will Launch His New Show With Non-Equity Cast and Chorus—Denies Vaudeville Interests Are Prompting His Stand

Despite the efforts of Earl Carroll, the producer, to influence the cast and chorus of his summer revue, "Vanities of 1923" to join the Actors' Equity Association, and subsequent efforts in this direction by John Emerson, President of the Equity, Hugh Frayne, labor leader and Mrs. Dorothy Bryant, chief executive of the Chorus Equity, they refused to join. Consequently "Vanities" will be the first non-Equity cast show to be seen on Broadway.

The Carroll production had been rehearsing for more than a week before any difficulties cropped up. At that time Ray Dooley had been the only principal of the show who was a member of Equity. Walter Catlett, who had been engaged to stage the book of the piece, although not to appear in it, was also an Equity member. Out of forty chorus girls rehearsing all but four were not Equity members, although eleven out of twelve chorus men were. When Carroll had been unsuccessful in swinging the vaudeville people of his cast over to Equity, the officials of the latter organization called their members out. Carroll got busy and filled the vacancies with non-Equity members and is going along with his show.

When Carroll had originally lined up his show he had not the slightest idea of what principals he would use in the cast. He wanted sure fire stuff and tried out any number of people who had been submitted to him through various agencies. Now and then he made a selection and when he had his cast lined up on Saturday he found that the majority of his principals were vaudeville people. Not being a member of the Producing Managers' Association and not enjoying immunity from Equity Shop he visited the Equity headquarters last Monday in hopes of solving this problem. After the conference he was told that Equity could make no concessions whereby they would permit him to operate with a mixed cast, meaning Equity and non-Equity members, and that he would have to make his people join the Equity or else they would pull out their members. Carroll is said to have addressed his company with the latter refusing to join Equity. Carroll reported the results to Equity and invited them to come over and organize the company, if they could.

On Tuesday morning Frank Gillmore and Dorothy Bryant attended the rehearsal and addressed the players, but to no avail. The following morning Gillmore returned flanked by John Emerson, president of the Equity and Hugh Frayne, the labor leader. The trio again attempted to organize the company but got no further than the others did the day previous. It was then that they ordered their players out of the show. Catlett, whose contract with Carroll was in the capacity of a producer and not governed by Equity was permitted to take leave with the Equity members at his own request. Carroll got in touch with Willie Collier and when the latter heard what had happened he rushed to Carroll's rescue and is staging the book and will probably write in some comedy scenes.

Since Saturday morning officials of the Chorus Equity have been picketing the theatre attempting to swing the chorus girls into line. George Trimble, an Equity official, is said to have approached the stage carpenter of the show and hinted that things looked like a lockout. The latter told him he couldn't see it that way and that if he had any complaints to make he had better take them to the local. He further accentuated that he was not taking orders from anyone other than a delegate of his union.

Despite early reports that the controversy was a premeditated rebellion against the Equity, it was pointed out that Carroll's other production, "Uptown West," at the Bijou, has been operating with a 100 per cent Equity cast. Unless the current controversy is ironed out Carroll will have the unique distinction of having non-Equity and all-Equity cast productions running simultaneously.

Carroll has been placed on the blacklist at Equity, where a large placard cautions their members against signing with "Vanities" or Carroll. Despite this Carroll's attitude towards Equity is as friendly as ever. He takes the stand that he is more concerned in getting his show open than in attempting to browbeat his cast into Equity against their will. He feels that he has given the Equity officials every opportunity to organize the company and when they have failed, how could they expect him to do it for them? Equity has no affiliation with vaudeville and therefore the vaudeville performers of the cast would reap no especial benefits by joining the A. E. A. He also feels that he would not be justified in dismissing his people, after they had rehearsed for more than a week, just to please Equity.

Carroll's stand seems to be one of principle rather than antagonism. Were he attempting to challenge Equity, he has two avenues of subterfuge which would lead him out of the present mess. One would be to join the Producing Managers and the other would be to declare his production a vaudeville show, which would take it entirely out of the jurisdiction of Equity. Instead Carroll has denied that his production is a vaudeville show, and although the players will give Sunday concerts, they will be reimbursed for these extra performances. Had Equity organized the show these Sunday performances would have had to be dispensed with for they are flatly against Sunday performances. Carroll readily put to rout a rumor that the vaudeville interests were back of his motives. He declared that he is making the production as an individual and is neither asking nor getting assistance from any outside avenues.

Another phase of the controversy which is being watched closely by other producing managers is what action Equity may take to attempt to hold up the show. The Equity stand has always been that a manager can have either an all-Equity or a non-Equity show. Carroll is attempting the latter and therefore is justified in feeling that he is within his rights.

The Carroll-Equity controversy took another turn late Sunday night when John Emerson, Equity President, issued a lengthy statement, accusing Carroll of having misrepresented his production as a vaudeville show and claiming that his action was an out and out rebellion against the Actors' Equity Association. The statement claimed further that Carroll had attempted to influence chorus members of the actors' organization to renounce their affiliations and that he would take care of them.

When the statement of Emerson was read to Carroll he characterized it as "a mess of lies." Many of the statements of Carroll were similarly characterized by Paul Dulzell, Assistant Executive Secretary. Dulzell characterized Carroll's action against Equity members as an out and out "lockout" and further charged him with attempting to batter down the morals of the organization by offering choristers exorbitant salaries of from $75 to $100 a week if they would break away from Equity. He also denied that Mrs. Dorothy Bryant had approached, no less attempting to intimidate, members of the "Vanities" Company excepting those who were members of her organization.

Dulzell and Trimble emphatically denied that the latter had hurled any veiled threats at the stage hands. Dulzell added that when the committee from Equity, mentioned above, went to the theatre at Carroll's request, in an attempt to organize

(*Continued on page* 23)

PASSPART SUIT ADJOURNED

William L. Passpart's suit against the Orpheum Circuit, which he is suing for $300,000, was adjourned until the October term of the Supreme Court of New York County, when the case was called before Justice Gavegan last week. Robert C. Moore, attorney for Passpart, asked the court for the privilege of amending his complaint, whereupon Charles H. Studin, counsel for the Orpheum Circuit, asked for additional time in order to examine the amendment.

Claiming that he had an agreement with Martin Beck, then president of the Orpheum Circuit, whereby he was to receive five per cent of all foreign acts booked by Beck for the circuit as long as Beck was connected with it, Passpart brought suit against both Beck and the Orpheum Circuit for $300,000 damages each, because he was dismissed in 1914 after being in the employ of the circuit for several years, earning a salary of about $15,000 per year as commissions, etc.

Last January the case against Martin Beck came up and this was lost by Passpart, and Justice Lehman allowed a counter claim filed by Beck against Passpart for several thousands of dollars to stand as judgment against Passpart. Subsequently Passpart moved to reopen his case against Beck, which was granted by Justice Tierney, only to be reversed later by the Appellate Division. The status of the case of Passpart against Beck is the same as it was in January, when Passpart lost.

The complaint of Passpart against the Orpheum Circuit is the same as that of Passpart against Beck, but some changes will probably be made in the amendment. Passpart's wife was formerly secretary to Martin Beck, when he was head of the Orpheum Circuit.

HIPPODROME CAREER ENDING

According to current reports the Hippodrome is again doomed to end its career as a theatrical emporium and will be demolished to make way for a commercial enterprise. Three different concerns are reported to be negotiating for the building and site, which are valued at about $3,000,000 by the United States Realty Corporation, its owners.

Among the bidders are the Mandel Ehrich Corporation, who are desirous of converting the premises into a dry goods building.

"HAPPY DAYS" FOR CHICAGO

Hurtig & Seamon's production, "Happy Days," which they took over from Lew Cantor after it had played the Astor Theatre, New York, under the title of "Sun Showers," at the conclusion of its run at the Chestnut Street Opera House, Philadelphia, June 16th, will be taken to Chicago for a summer run at the La Salle Theatre, where it will open on June 18th. The show will play to a $2 top scale in Chicago and it is so hooked up that it will show a profit playing to a weekly gross of $7,000.

THE HARRINGTON SISTERS

Agnes and Helen Harrington, popular vaudeville artists, are now starring in the Revue at the College Inn, Coney Island, where they are featuring "My Mother's Lullaby," written by ten year old Betty Gulick.

"PASSING SHOW" OPENING COLD

Instead of waiting until July 2, the original date set for the opening of "The Passing Show of 1923" at the Winter Garden, the Shuberts decided to bring the show into the theatre after two weeks' rehearsal tomorrow (Thursday) night, without giving it any previous performance.

This decision was made last week after J. J. Shubert had rehearsed the company and found that they would be ready to open immediately if necessary. Along Broadway it was intimated last Monday that the reason for the sudden desire to bring the Wintergarden show in this week was due to the fact that the George White show, which is due at the Globe Theatre next week, had a novelty scene similar to one in "The Passing Show," and that the Shuberts did not want to have the edge taken off their novelty by having White show it first. The scene in the White show is known as the jewel scene and when first presented in Atlantic City last week was acclaimed to be one of the best scenes of the show. For the Shubert show the scene is known as the "chandelier scene."

It is also contended that the Shuberts felt that the arrival of three musical shows prior to their show might also have a telling effect, as the White "Scandals" at the Globe Theatre, and "Helen of Troy, N. Y.'" at the Selwyn Theatre, are due next Monday night and Earl Carroll's "Vanities of 1923," at the Carroll Theatre, the following Monday, so that while "The Passing Show" was spending the two weeks breaking in at the Forrest Theatre, Philadelphia, these shows would have had their chance to land and get set for the season, while the Wintergarden show would face the ordeal of being compelled to bear comparison with its predecessors, instead of they with it.

Besides the "Chandelier" scene which the Winter Garden show will have, it is claimed that a "Romeo and Juliet" scene that will be used in the show there is identical to a scene by the same name which White has written and interpolated into his "Scandals." Another similarity pointed out between the two shows is the finale of the first act, which is a French idea and novelty. It is claimed that the Shubert finale not exactly like the White finale will bear sufficient resemblance to it that when the first nighters get their flash at the White opening they will remark the resemblance to the Winter Garden show finale.

The prices for the Winter Garden opening will be $5 top, while that announced for the White show is $10.

NEW COLORED SHOW FOR B'WAY

Another all colored cast musical show for Broadway was put into rehearsal last week by the Hilton Productions Company of the Hilton Building, 48th street and Broadway. No name for the piece has been chosen as yet. The book is by the vaudeville team of Jones & Jones, playing the Keith time. Scores and lyrics are by Maceo Pinkard, composer of the "Liza" show. Included in the cast are Jones & Jones, Joe Shaeftal Revue, Berd Adams and other principals, as well as a chorus. Pinkard is supervising the staging of the show, which will open out of town and play several weeks before coming to New York.

GRAND OPERA AND FILMS

San Francisco, June 11.—The first Motion Picture Grand Opera combination to be seen in the United States will be seen at the Exposition Auditorium beginning this week. The first showing will be seen on Friday.

The picture was made in Italy and will be shown under the management of Jack Brehany.

Accompanying the picture will be an orchestra of eighty, twenty-four principals and a chorus of fifty and the admission scale is 25 cents to $1.50 plus tax.

"BREAKING POINT" OPENS JUNE 25

Washington, June 11.—"The Breaking Point," the new Mary Roberts Rinehart play will have its first presentation on June 25 at Poli's Theatre, this city. Mrs. Rinehart's home is in this city and the plan for opening here followed her request for it to Wagenhals & Kemper.

AMUSEMENT STOCK TRADING LIGHT AND LITTLE INTEREST IS SHOWN

Famous-Players in Week Sells but 4,500 Shares, Goldwyn Hits 6,500 Sale Mark with Small Gain in Price—Loew's at 17 with but 700 Shares Sold in Week

Last week in the amusement stocks was as dull as any week for a long time, and seems to show that the summer lethargy to dealing in these securities has set in at an early date this year. Although the general trend was upward trading it was so light that this did not serve as an indication in any way. There was no feature of importance in any of the issues with the possible exception of the new issue of Goldwyn. This seems to have taken on very well although the trading is light, and the quotations for the new issue are a point better than four times those for the old. Inasmuch as the stock is being issued on a one for four basis, one of the new for four of the old, this would seem to indicate confidence in the company's ability to straighten itself out and, with the Cosmopolitan-Goldwyn combination, substantially increase its earning capacity. But even at that it is difficult to see why the new should be quoted above the old. A person can be assured of a point profit by buying the old at the market, trading for the new, and selling the new at the market.

Orpheum, which showed strength during the recent depression seems to have fully recovered already and is back at its normal price with trading being done almost entirely by outsiders.

Brokerage houses, because of the quiet market in the amusement securities, are looking for a falling market and are sending out requests for more margins. This is likely to cause the falling market that they fear as many small traders will feel the pinch and be unable to put up the necessary money to cover their margins.

Famous was at fairly low ebb last week with only 4,500 shares sold, despite which fact the stock gained ¾ of a point, going from 79⅛ to 79⅞ and on Monday of this week gaining an additional ⅜, the stock closing at 80½.

The old Goldwyn issue also showed a gain for the week, opening at 5⅛, and closing at 5½, 6,300 shares being sold. On Monday of this week, however, only one sale was made, 200 shares changing hands at 5 which is ¼ off from its Saturday closing. The new Goldwyn security, after getting as high as 22⅛ closed at 22, only 400 shares being sold during the week. No sales in this issue were made on Monday of this week.

Loew's was the only amusement stock to suffer a loss during the week, the issue declining from 17 to 16⅞ with only 1,800 shares changing hands. On Monday of this week, with two sales of 100 shares each being marked up, the stock rose to 17, a gain of ⅛ over Saturday's closing.

Orpheum opened at 18 last week and closed at 19, a point gain with 2,300 shares sold.

HORWITZ LEAVES NEW YORK

Being more than $2,000 in arears in alimony payments to his wife, and having had his booking franchise in the Loew Vaudeville Exchange revoked, Arthur J. Horwitz, vaudeville agent, who recently was released from Ludlow street jail, after being incarcerated for several days, suddenly disappeared and departed to parts unknown from New York last week.

Efforts to get trace of Horwitz proved futile. Inquiries made at his former offices in the Loew Annex Building brought the response that he was gone, the Lee Kraus was winding up his affairs and that the office was being given up. Agents familiar with Horwitz stated that he had gone to Chicago, while from another source it was learned that he had gone to California, and another informant confidentially stated he had sailed for Europe last Saturday in the steerage of a vessel for England.

It is said that Horwitz was suspended from the Loew Exchange when a complaint was made to J. H. Lubin, general booking manager, that Horwitz had secured two tickets from a railroad for Chicago and California. The tickets were given Horwitz by the railroad due to the fact that he was connected with the Loew Exchange as an agent.

Horwitz, it is said, feared that all hope was gone with regard to his matrimonial differences with his wife and that her attorneys would take action this week to have him committed to Ludlow street jail for being in arrears of alimony. He told friends that one experience in the "bastile" was enough for him and that they would never get him again.

INCREASING FULTON STAGE SIZE

The Fulton Theatre, which concluded its season with the closing of "Cold Feet" last Saturday night, will be turned over to the builders and contractors next week, who will commence adding fourteen feet to the depth of the stage by ripping out the back wall and bringing it flush with that of the Morosco Theatre, on Forty-fifth street. Other alterations will be made in the theatre, which will be used next season to house the Sam Bernard-Willie Collier Revue, which will be produced there late in August by Charles B. Dillingham.

BIG CAST FOR "PASSING SHOW"

The new "Passing Show of 1923" will open cold Thursday night at the Winter Garden, the usual out-of-town tryout being dispensed with. The cast will include Walter Woolf, Joan Hay, George Hassell, George Jessel, Helen Shipman, James Watts, Roy Cummings, Josephine Drake, Barnett Parker, Bob Nelson, Oliver Ann Alcorn, Nat Nazarro, Jr., Flanagan and Morrison, Louise Dose, Hal Van Rensselaer, Libby and Sparrow, Vera Ross, William Pringle, Jack Rice, Jean Steele, Jeanette Gilmore, Frank Bernard, Ande Jochim, Jack Hall, James Hamilton, Trado Twins, Tom Nip, Francis X. Mahoney, Bob Gilbert and others. The show was written by Harold Atteridge, with music by Sigmund Romberg and Jean Schwartz.

CASTING "JAVANESE DOLL"

Carle Carlton is busying himself these days rounding up a cast and chorus for "The Javanese Doll," which he hopes to place in rehearsal the latter part of this month. The piece will have an out of town showing the latter part of July and will come to a Broadway theatre in August.

When "The Javanese Doll" is all set on Broadway, he will begin casting for "Paradise Alley," which has been rewritten by Guy Bolton and which will make another try next season.

"PANSY" OPENS IN AUGUST

Mindlin and Goldreyer announce the forthcoming production of a new play, by Herbert Hall Winslow entitled "Pansy," with Roberta Arnold in the stellar role. Miss Arnold played the young wife in "The First Year." Leon Gordon has been engaged to direct the play.

The piece will open late in August.

BARBARA KEMP MARRIES

BERLIN, June 11.—Miss Barbara Kemp, a Grand Opera singer, recently returned from New York, and Prof. Max Von Schillings, general director of the State Opera and composer of "Mona Lisa," in which Miss Kemp sang while in New York, were married today in the registry office at Charlottenburg.

CLIPPER CRITICISM IN COURT

Hugh Herbert, vaudeville actor, during the course of his new act, "Solomon's Children," used a line in which mention is made of some of his stock losses in deals with the firm of J. C. Rabiner & Co., brokers that are now in bankruptcy.

The reviewer in writing the act made mention of the fact that Herbert was telling of some of his personal experiences as a stock speculator while doing business with Rabiner.

Testimony having been taken recently before Harold P. Coffin, referee in bankruptcy proceedings of J. C. Rabiner & Co., Mrs. Hugh Herbert was a witness. She testified that she bought fifty shares of American Sugar on margin, depositing $500 in cash, and fifty shares of Continental Motors, through Frank M. Tovar, manager of Rabiner's Forty-seventh Street branch. She tried to get the stock after Rabiner failed, she said, but Tovar, she alleged, not only failed to deliver the stock but tried to sell her other stock.

Her husband, Hugh Herbert, she went on, "is a vaudeville actor, and in his act he is now doing he told something about this man failing, and Mr. Herbert was asked by Mr. Tovar to eliminate that from his act, that Mr. Rabiner was a fine man and was trying to make good, and it was not his fault, and that he was trying to come back, and the use of his name in the theatres was quite harmful to him.

"The Clipper," she said, "printed a write-up about the act and mentioned Rabiner's name. It annoyed him greatly.

"Mr. Tovar met Mr. Herbert in the street and said he wanted him to come up to his office. Mr. Herbert replied that he had been stung and didn't want to be stung again."

FRISCO BUSINESS BIG

SAN FRANCISCO, June 11.—Unusually big business is the rule at both the Granada and California Theatres. The magnet that brings them in is the big high-class program, which includes Paul Ash and his orchestra as a stage attraction, Ned Wayburn's Ben Ali Haggin Tableau, with Muriel Stryker featured, and "Brass," the moving picture, together with Pathe News and other short reels.

Big business prevails at the California, where "Waring's Pennsylvanians" appear on the stage, the premiere of the Ed. Belasco picture, "Her Accidental Husband," a local production, and the California Orchestra under direction of Andre Setaro, also as a stage attraction, and Larry Semon in "No Wedding Bells," a real comedy reel comedy.

At the Orpheum the usual long line of ticket buyers are very noticeable at every performance.

HARRY HOLMAN

Just completed annual tour of the Keith and Orpheum Circuits.

THOMAS FITZPATRICK, REPRESENTATIVE

Week of June 11th, Broadway Theatre, N. Y.
June 18th, Fordham and Jefferson.

OPEN FOR NEW YORK PRODUCTION

"IRISH ROSE" OUT FOR RECORD

Annie Nichols will strive to equal the record set by "Lightnin'" at the Gayety Theatre, when Frank Bacon appeared there in the play for three years, with her "Abie's Irish Rose" company, which is now in its second year at the Republic Theatre.

Robert Kaye, general manager for Miss Nichols, declared that the show will run throughout next season at the Republic without any slackening off in business and that, through a study of theatre business conditions he has made, he will be able to jockey the show through three solid years in New York, which would end on May 22, 1925.

Preparations are now under way in the Nichols office for an extensive campaign for business during the coming season in New York. The attraction, which has done a gross business varying at times from $6,000 to $14,000 a week gross, will be nursed along in such a manner, claims Kaye, that its business will run along for the balance of the three years at an even and profitable pace. This show is one of the few attractions which has the enviable record of having been able to "pull clear" of the Leblang cut-rate agency upon numerous occasions and sell its output direct from the box-office. This was done after the opening of the show, when critics and wiseacre managers along Broadway had pronounced the play impossible.

Last week for three performances only was the first time since last October that the management allowed tickets to be handled through the LeBlang agency. It is likely that during the present summer seats may reach the cut-rate shop again, but it is expected that by the fall, with a vigorous advertising campaign being waged, the entire output will again be disposed of at the box-office.

Contracts were signed this week by Kaye to present the fourth company of "Abie's Irish Rose" at a Montreal Theatre within a few weeks. A mystery advertising campaign is being conducted there prior to announcing the date and theatre by the use of banners on street cars and advertising in the English, French and Yiddish papers in that city that will run from five inches single to one-fourth and one-half page advertisements. In these advertisements will be shown that the play is in its second year in New York; has already run fourteen weeks in Washington and Pittsburgh, and has run forty weeks in Los Angeles. This company, after the completion of its engagements in Montreal, will then go to Toronto, after which it will tour the Canadian provinces.

Early in September a Chicago company of the play will be organized and sent to the Windy City, where it will endeavor to make a record stay.

DALE BOND CANCELLED

The warrant of deportation against James Dale, English actor of "Loyalties," which played in this country, has been canceled, according to news received at Ellis Island. The bond of $1,000 under which Dale was free has also been canceled by Washington authorities. No explanation accompanies the ruling, which was made recently by the National Immigration Appeal Board. Bond had been accepted by the authorities at the instance of Commisisoner Robert E. Tod.

Dale's difficulties arose from admissions made to Ellis Island officials by Miss Ada Gladys Powell, who said she left her mother's home in Wales and came here at the suggestion of the actor.

GUIGNOL PLAYERS FOR DRESDEN

The Selwyns this week announced plans for two new productions for the fall. One of these is the Grand Guignol Players, the famous French Company, which will move into the Dresden Theatre, atop of the New Amsterdam Theatre, on Monday night, October 15. The second play slated for production is "The Dancing Mothers," which has just been completed by Edgar Selwyn in collaboration with Edmund Goulding.

BERNARD INCORPORATES

Hughy Bernard, manager of Miner's Bronx Theatre, has incorporated for $5,000. He is to engage in the theatrical and motion picture business.

MGRS. IN MOVE TO BAFFLE EQUITY ORGANIZE NEW FILM CIRCUIT

A. L. Erlanger and the Shuberts Combine to Form National Circuit of Theatres to Show Big Pictures in Theatres at First Class Theatre Prices—If Actors' Strike Comes Many Houses Can Keep Open

The first shot in the forthcoming war between the Producing Managers' Association and the Actors' Equity Association was fired last week when A. L. Erlanger made an announcement that elaborate plans are under way for the formation of a chain of the theatres under the booking management of Erlanger and Lee and J. J. Shubert into a new circuit to be devoted exclusively to the presentation of super motion pictures at first class theatre prices.

Though Mr. Erlanger's statement regarding the project made no reference to the strained relations that exist between the P. M. A., and the A. E. A., it was common gossip on Broadway that the managers are prepared to fortify themselves in the event of trouble with the actors' union by having motion picture policies in a good portion of the theatres they control throughout the country, which theatres would not be affected through any trouble that would arise between the two organizations.

One manager said last Monday, "Erlanger knows what he is doing, if there is a break with Equity, he will have less houses to close throughout the country if trouble starts'. Then again," said this manager, "the members of the Producing Managers' Association are not going to break their necks in making new productions next season. They are going to make as few as possible, and if the Independent producers care to they can make as many as they want, as there is no existing trouble between them and the Equity. In case of trouble with the P. M. A. members the Equity will not attempt to interfere with the Independent managers who have 100 per cent Equity shows, so if these fellows are inclined to take chances they can do so. They may be all right on the road but when it comes to New York and the Independent man has an attraction in the house of a member of the P. M. A., why Equity of course will rule against the theatre and these fellows will be up against it.

"The P. M. A. members all know this and from what I am cognizant of they will make most of all of their productions early in the season in New York. They contend that should their play be a hit and if Equity fails to renew the agreement which expires June 1, 1924, before that time, the show of course, no matter how big a hit it might be, would have to close, and once closed would be of no value on Broadway. The P. M. A. managers have gone over this point very thoroughly and have decided that they would make no investments in pretentious offerings unless they could be assured that they would not be hampered by a strike. Therefore, though there is no trouble expected this season they are going to be most cautious in their movements and produce just what is necessary for them to stage. By the beginning of November I am sure that not a single member of the Managers' organization will be making any new productions. For should the present crop disappear, the managers figure that there will be sufficient demand for the New York theatres by the motion picture producers to fill the houses without the use of legitimate and musical attractions. One thing I can say is that the managers are not going to be caught unawares and that in case trouble starts they will be prepared to combat it to the end.

The statement issued by Erlanger says that he has made a careful survey of the theatre field and that he had come to the conclusion that the time is ripe for the organization of a new chain of theatres throughout the country, to be used for the exclusive presentation of high class motion pictures. He declares that since the success of some of the better pioneer super features, both he and the Shuberts have been approached from time to time to give over a certain number of theatres for the establishment of a credit which would provide continuous routes for the better class of motion pictures. Heretofore, Erlanger claims that there were not sufficient pictures produced which would have warranted the establishment of such a circuit, to operate for an entire season.

Mr. Erlanger says that after an exhaustive study of the situation he and his associates are convinced that the required supply of big picture specials are now in the making and that at least one theatre in each big city and town of importance in the United States and Canada can be kept occupied the year around by the presentation of a film program.

Two of the pictures for which routes are now being laid out are "The Covered Wagon," now running at the Criterion Theatre, New York, and "Ben Hur."

Erlanger claims that the new arrangement will be effected without in any way interfering with the regular bookings in first class theatres of the recognized stars and dramatic and musical offerings which furnish the supply of theatrical entertainment for the country.

Further on in his statement Mr. Erlanger says that under the old booking system the producer of high class pictures has reached his limit and can no longer continue the making of pictures which cost between

(*Continued on page 30*)

MISS RENÉE ROBERT

B. F. KEITH'S PALACE This Week. Management—MISS ROSALIE STEWART.

"ROSIE O'REILLY" TALK OF BOSTON

BOSTON, June 11.—With the bottom practically out of things theatrical here, George M. Cohan's latest musical comedy, "The Rise of Rosie O'Reilly," has hit a mark of success that is the talk of the city.

The severe heat of last week which hit all the theatres badly had no effect on his show, which played to capacity the entire six days with a turn away of hundreds at every performance. The show is by far the biggest and best that Cohan has ever sent over here, so big in fact that one is forced to believe that he expects some strong musical show competition this summer similar to that of last year and is all prepared for it.

The show, which is at the Tremont, opens sharply at eight o'clock at night and at two in the afternoon and then despite the great speed at which it runs does not get the curtain down until after eleven at night and five for the matinees. Cohan, who personally conducted the rehearsals and who attended the opening, returned to Boston last week and made a vain attempt to get something out of the show to shorten the running time but could not do it without injury to the attraction. He made up for it, however, by ringing up early, adding still more speed to the already fast show and got the desired results.

Cohan has a lease on the theatre until October, which indicates his confidence in the show. It will be brought to New York at the close of the Boston run.

"Molly Darling," another musical show, is at the Colonial, but it has worn out its welcome and business is far from good with it. "Liza," the colored cast show, is at the Wilbur where it has reached its third week and is doing fairly well. A midnight show given on Thursdays has helped the receipts considerably. Boston's only dramatic show is "The Man Who Came Back," at the St. James, where the stock company is giving a remarkably fine performance of the piece. It is now in its third week and is doing well.

MORE CHICAGO THEATRES CLOSE

CHICAGO, June 9.—Show business here this week took an awful tumble with the result that after tonight, only six theatres in the loop will remain open. Of the sixteen legitimate playhouses ten of them will remain dark possibly all through the summer—and maybe more.

Raymond Hitchcock in "Hitchy Koo, 1923" made up his mind several times this week to leave this city only to change it when the cool wave looked as though it might help box office receipts—but this did not help business any and he decided, at the last moment, to withdraw from the Garrick. "Light Wines and Beer" at the Selwyn also closes tonight and "Two Fellows and a Girl" at Cohan's Grand will end its engagement too. The Harris Theatre now playing Donald Brian in "Rolling Home" will lose this attraction after today. This play moves over to the Cort for a possible summer run. It is possible another musical production will relight the Garrick after next week." Blossom Time" which is now at the Great Northern would have moved there, which would have made three theatres in Chicago in which it had had tenantcy, for it opened first at the Apollo. The season of William Courtenay in "The Voice," closed at the Cort today as the show was abandoned as having no value. For a time it was the plan of the Cort to offer Oliver White's "Dangerous People" with Courtenay in the title role to follow "The Voice" at the Cort. When "Rolling Home" opens at the Cort Sunday night only seven performances a week will be given. It was decided not to give any matinees—not even on Saturdays.

"The Passing Show" is doing only a fair business at the Apollo. "The Dancing Girl" which opened last Sunday at the Colonial, after this house had been dark for two weeks, will have to do better business if it expects to hold out through the summer months. "Chains" at the Playhouse is holding its own and Eugene O'Brien in "Steve" at the Princess will remain for awhile. Entertainment outside the loop is getting the crowds.

The Marigold Garden, where Ernie Young is presenting Roscoe "Fatty" Arbuckle and his new revue is doing a wonderful business, despite the cool weather. Arbuckle staged the greatest "come back" ever witnessed in the windy city, when the show was held up for many minutes by thunderous applause of the largest Monday night attendance ever assembled at the Marigold. There were more than two thousand people there to give him a welcome.

The Rainbo Gardens will open with a new show by Edward Beck on Wednesday night. The new show will bear the title of "Rainbo Blossoms."

"SUNSHOWERS" ACTOR SUES

Lawsuits in connection with the musical play "Sunshowers," continue to shower, the latest being an action started last week in the Third District Municipal Court against Lew Cantor and Harry Delf, by Arthur Uttry, who is suing for two weeks' salary amounting to $450.

In the complaint, Uttry sets forth that Cantor and Delf are guarantors of his contract to play in "Sunshowers" and that he was engaged for the show at a salary of $225 per week. After working a week and four days, he alleges that he was discharged, and therefore seeks two weeks' salary, being that no notice was given, etc.

"Sunshowers" is now on the road under the name of "Happy Days."

"HINDU" CLOSES 40-WEEK TOUR

Walker Whiteside closed a tour of forty weeks in "The Hindu" and left early this week for a vacation which he will spend at Hastings-on-Hudson. Whiteside played practically all of the important cities from Coast to Coast during his run of almost a year on the road.

FOURTEEN WEEK STOCK RUN

WASHINGTON, June 11.—The President Players Stock Co. here is now in its fourteenth week in "Abie's Irish Rose," and despite the summer weather is going strong. Dave Herblin and Evelyn Nichols are playing the leads.

VAUDEVILLE

ACKERMAN AND HARRIS TO EXPAND

PLANNING OVER TWENTY WEEKS

SAN FRANCISCO, June 11.—The Ackerman and Harris Circuit has begun an expansion campaign of vaudeville theatres which will place it in the class of strong competitors to the Orpheum and Pantages Circuits by next season. The plans for expansion call for an Ackerman and Harris Theatre in every city west of Chicago, containing a population of 50,000 or over. Negotiations have been completed for the purchase of a new house in Long Beach, which will come into the A. & H. control shortly, and a new house is now being built in Hollywood, which will be in readiness for the new season. By that time, according to a statement made at the offices of the circuit, one of the largest motion picture houses in Los Angeles will have passed over to the Ackerman & Harris Circuit.

The increased circuit is to have a consecutive route of more than twenty weeks from Chicago to this city. It will extend from the Windy City, through Montana, to the Coast and then into the Middle West via Salt Lake City. In that city, the A. & H. firm have already secured the Orpheum Theatre.

According to the statement, the circuit intends to drop all other interests and devote all attention to vaudeville and motion picture presentations in its theatres only. The only other projects which are being maintained are the Will King Company and the Jack Russell revues. The Century Theatre here, formerly operated by the Ackerman & Harris Circuit, has reverted to Louis Lurie, who will run it with a motion picture policy. The Casino has been returned to G. M. (Broncho Billy) Anderson, who will present musical revues there. Vaudeville policies will be placed into all other theatres controlled by the circuit.

N. V. A. TOUR STARTS

The baseball team and traveling show of the National Vaudeville Artists' Club played its first date of the tour on Wednesday, June 6th, at Sing Sing, where the team was beaten by the prisoners by a score of 6 to 1. The game was followed by a show in the chapel.

The following day the team played at Kings Park, and succeeded in beating the Kings Park team by a score of 13 to 1. A show was also given there. The next date which has been set is a baseball game against the Bronx Giants on Sunday, June 17th, at Bronx Field.

CHICAGO AGENTS IN NEW YORK

The advance brigade of Chicago vaudeville agents in search for new talent for the theatres operated by the Orpheum Circuit and the Western Vaudeville Managers' Association arrived in New York last week. They will be followed by a score of others this week. They claim that there is a scarcity of new material in the midwest and if they can find suitable acts that they can route several hundred of them immediately for next season. The agents who arrived last week were Billy Jackson, Harry Spingold, Irving Simon and Max Richards.

EDDIE KATZ MARRIED

Edward Katz, of the Orpheum Circuit's contract department, and Adele Goldberg, private secretary to Rosalie Stewart, were married on Sunday, June 10th. The couple have left for a honeymoon of two weeks duration.

BIG THEATRE FOR LEINGTON AVE.

A new B. F. Keith Theatre is said to be planned for the block front on the west side of Lexington avenue between Eighty-sixth and Eighty-seventh streets, valued at $1,000,000, which was sold last week to a theatrical concern. At the time the sale took place it was understood that the Keiths were interested, with a view toward erecting one of the city's largest playhouses on the site. The property is around the corner from the "Yorkville" Theatres, that include a Hurtig & Seamon burlesque house as well as the movie theatres. The Yorkville Theatre formerly played vaudeville, but at present there is no first class variety theatre in the vicinity, which is thickly populated.

The site, which was sold through L. J. Phillips & Company, fronts 202 feet on Lexington avenue, 120 feet in Eighty-sixth street and 100 feet in Eighty-seventh street. The various plots were bought up gradually, and the block is considered an ideal location for a theatre, being that several lines of transportation cross at Lexington avenue and Eighty-sixth street.

N. V. A. COMPLAINTS SETTLED

The complaint of Nat. C. Haynes, against Henry Bellit, alleging that the act owned by the latter, called "Hello Wife" infringed on bits in Haynes' act, called "Yes, My Dear," has been settled in favor of Haynes. The bits, namely, the kissing scene and the patter finale, are the property of Haynes, according to the decision, and must be eliminated from the other act.

Cook, Mortimer and Harvey's complaint against Bert Hughes has been dismissed as groundless.

The complaint of H. C. McIntyre against Edwards and Edwards, alleging infringement on a "shooting through a record" bit, has been decided in favor of the plaintiff and Edwards has eliminated the stunt.

FEMALE MENTAL WIZARD SIGNED

Theo Alba, a Swiss artiste, known abroad as a mental wizard, has been signed to appear in Keith vaudeville next season, through Harry Mundorf, Keith's foreign representative. Miss Alba includes in her routine, stunts such as writing three different languages at the same time, with one piece of chalk in each hand, and one in her mouth. Another stunt consists of playing the piano, singing a different tune, and writing at the same time.

HODGDON MEMORIAL JULY 26

July 26th has been definitely set as the date on which the memorial tablet to the late S. K. Hodgdon, of the Keith Vaudeville Exchange, who died last year, will be dedicated. The services will take place at the Palace Theatre on that day, and Julia Arthur will render the dedication. The tablet is to be placed in the National Vaudeville Artists clubhouse.

DANCE ROOF ON KEITH HOUSE

CLEVELAND, June 11.—Manager William B. Brown, of Keith's 105th Street Theatre here, has arranged the roof of his theatre to allow the patrons to have dancing for an hour before the show begins every night. In addition to the dancing, cigarettes and root beer are given away free to the patrons.

ALLEN SAILS AUGUST 15

Edgar Allen, general booking manager of the Fox vaudeville circuit, will sail for Europe on August 15th. Katherine Murray, his wife, will sail with him. The trip was originally scheduled for this month, but a postponement was made necessary by business.

ORPHEUM ROUTE FOR MISS MURRAY

Marion Murray and Company, with their comedy playlet, "Likes and Dislikes," have been routed over the Orpheum Circuit. The act will open in the Orpheum, San Francisco, on June 17th.

FEW "FLASH" ACTS GET ROUTES

FLOOD OF ACTS IN "ONE"

Vaudeville is due for a still smaller number of "flash" or "girl" acts next season, than it has had during the past season, judging from the amount and types of acts which have been routed. The larger portion of acts which have secured routes for next season, are in "one," most of these being comedy acts. Up to last season there was a flood of full stage "flash" acts carrying a large chorus and heavy sets of scenery. Vaudeville producers have been leary during the past season, however, and seemed to fear gambling as freely with their money on big acts as they did previously. The margin of profit was also found to decrease greatly when the salary-cutting was started last season.

Another reason for the passing of the "flash" act, is due to the fact that what few big acts contained any number of girls, had specialties arranged for these girls, and less than five acts have been produced or presented which contained the old-time "walking chorus girl." What big acts have been routed for the coming season, contain either none, or few girls in the way of a chorus. The "flashes" for the coming season apparently are to consist of such as "The World of Make-Believe," in which all are specialty artists, or old-timer offerings.

The orchestra craze has had a lot to do with the disappearance of the miniature musical comedy from vaudeville. The money formerly spent on those acts has been given to the various musical organizations which have entered vaudeville. Sketches also have been more popular during the past season and judging from the amount routed, will continue to be, than they have been in three or four years previous. Full stage acts will also inclube about fifty foreign importations, for which Harry Mundorf, the Keith foreign representative, contracted.

GOLF TOURNAMENT IS ON

On Tuesday on the links of the Mt. Vernon Country Club the qualifying rounds of the annual Keith-Orpheum golf tournament began. The tournament will consume three days, ending on Thursday. The rounds the first two days will be elimination matches and the finals will be played on Thursday.

Over forty officials of the two vaudeville offices are entered. The entry list includes: Reed Albee, M. S. Bentham, Charles Bierbauer, Clark Brown, Pat Casey, Jack Dempsey, C. W. Frazer, Charles Freeman, Harry Fitzgerald, G. W. Gurnet, George Gottlieb, Lew Golder, M. Heiman, Dan Hennessey, Harry Jordan, Frank Jones, Edward Keller, Harold Kemp, E. G. Lauder, Jr., Mark Luescher, Bart McHugh, William McCaffrey, Pete Mack, Ray Meyers, Harry Mosley, J. J. Maloney, James McKowan, Jack McNally, Frank O'Brien, James Plunkett, Bill Quaid, Myron Robinson, F. C. Schanberger, Mort Singer, Lee Stewart, L. E. Thompson, Frank Vincent, Walter Vincent, A. J. Van Buren, J. Henry Walters, Herman Weber, Harvey L. Watkins and Pat Woods.

LOPEZ STARTS PALACE RUN JULY 2

Vincent Lopez and his Hotel Pennsylvania Orchestra will open at the Palace on July 2nd, for an indefinite summer run. Lopez and his band will be seen in an entirely new offering, with new repertoire, setting and scenic effects. The act will receive $2,500 a week while appearing at the Palace.

LOEW BUYS THE BORO PARK

The Marcus Loew Theatrical Enterprises purchased the Boro Park Theatre in Brooklyn from the Levy Brothers last week, the sale including the office building and nine stores adjoining it. The price was $750,000. The theatre and building is situated at New Utrecht avenue and Fifty-first street, and the house seats 2,500.

The Boro Park Theatre was originally opened as a Greater New York Vaudeville Corporation theatre, the corporation consisting of the Keith and Moss organizations. After operating the house for less than a season, the Keith-Moss people gave it up, and the Levy Brothers then operated it with a combination policy of vaudeville and motion pictures, the acts being booked by Fally Markus. Later Shubert units played the house, but dropped out after a while, and Markus again furnished the vaudeville.

The Loew Circuit will use the Boro Park Theatre as part of its new circuit of motion picture and high class concert attractions, which begins operation next season.

LONG BEACH OPENS JUNE 21

The newly acquired Castle Theatre in Long Beach by the Keith circuit, will open under that firm's operation next week, and will be known as Keith's Casino theatre. The policy of the house will be motion pictures for the first half of the week, and eight big time acts of vaudeville during the last half, giving two shows a day. Danny Simmons is to book the house.

FRANK KAUFMAN MARRIES

Frank Kaufman, of the Kaufman Brothers team of cyclists, was married last week to Madeline Mannix, nurse in the City Hospital, Jersey City. The romance grew out of an acquaintance made while Miss Mannix was nursing Mr. Kaufman's father who is known as Wallace Bradley. After their honeymoon the couple will live at their home in Hollis, Long Island.

N. V. A. COMPLAINTS

Ferry Corwey is again complaining of infringement on his "liquor expectoration" bit, this time, the complaint being made against Tom Patricola.

William Kent, through Billy Grady, his representative, is complaining against Stan Stanley, alleging that the latter is infringing on a gag relative to a line about "No, I didn't drop a nickel."

AVON COMEDY FOUR REVIVED

The Avon Comedy Four has been revived, and opened on Monday at Keith's Bushwick Theatre in Brooklyn for a tour of the Keith Circuit. In the revival of the quartette are three of the original members, including Joe Smith, Charles Dale and Harry Goodwin. The fourth member of the revived quartette is Arthur Fields, the phonograph singer.

BENNETT TWINS IN VAUDEVILLE

The Bennett Twins, Katherine and Gladys, who have been appearing with Al Jolson in "Bombo" for the past year, have entered Keith vaudeville for the summer, and opened on Monday. The girls will return to Jolson's show when it reopens in September, and are playing vaudeville by the permission of Jolson.

"PASSING PARADE" ON PAN TIME

W. B. Friedlander has renamed his "Main Street Follies" which toured the Shubert Advanced Vaudeville Circuit last season "The Passing Parade," and the attraction last Monday began a tour of the Pantages Circuit, opening at the Pantages Theatre, Toronto.

SEVENTH STREET, MINN., CLOSES

MINNEAPOLIS, June 11.—The Seventh Street Theatre here, part of the Orpheum junior circuit, closed for the summer on Saturday night, June 9th.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Great audience and great show, well arranged, youth, music and comedy all through the bill, with each of the ten acts scoring as many successive hits. Never was there a vaudeville show productive of more spontaneous applause than this one.

The M. E. G. Lime Trio offered their latest novelty, "The Gollywog," a trio who put across a comedy contortionist act in surprising manner.

Larry Meehan and Gertrude Newman, in "Broken Promises," proved a delightful team of pleasing personality, doing refreshing bits of song, dance and music. Miss Newman, at the piano part of the time, sang in an excellent voice, and her partner danced, played the harmonica, doing both at the same time on one occasion, and closed with a dance that put the act over strong, all but stopping the show.

One of the finest high-class singing acts in vaudeville, Allan Rogers and Leonora Allen, assisted at the piano by Charles Lurvey, sang a variety of selections, opening with a Spanish number, following with ballads, and closing with a bit of "Faust," stopped the show easily. Artistic from start to finish, from every conceivable angle, including the many changes of costume and scenery, the duo revealed marvelous voices and fine stage presence in a singing act that has no peer on the circuit.

"On the Long, Long Trail" was done by Ethel Sinclair and Marie Gaspar, the latter making a reappearance in vaudeville after an absence of about two years, and doing the straight end of the team, while her partner does the comedy. The material concerns two girls walking home from a joy ride and is consistent in its humor and gags throughout the act. A song or two is used to good advantage, one of them being done a la sister act. Both girls handle their stuff very well and gather many laughs. Miss Sinclair got her comedy across with a punch and Miss Gaspar supplied the flash with all of her old time vivacious style.

Wm. Burns and Ed Lynn pranced through their comedy talking and dance act for many laughs, their stuff being on the usual style of two such comics.

The first half was closed by Renee Roberts and Giers-Dorf Symphonists, featuring Irene Giers-Dorf, violinist, Elvira Giers-Dorf, trombonist, and Paul G-D, bass saxophonist, combining up to the minute music with artistic dancing staged in a way that couldn't possibly miss. Miss Roberts offered a toe dance that brought not the least of generous rounds of applause of the afternoon and later repeated her success with an acrobatic dance as an American Indian. The orchestra, composed of four female and six male musicians, proved themselves accomplished players and soloists, handling jazzy arrangements with distinctive style far above the average.

Flo Lewis, in "Silks and Laces," assisted by Jesse Greer, is doing the hit act of her career, clowning about the stage in a manner that few would dare, and gets away with it. Miss Lewis does several cute bits, ending up with the "flapper" stuff, proving one long scream of excitement. Miss Lewis could hardly select a vehicle that allows her to bring out her qualities as a comedienne any more than this one does. She stopped the show, which speaks for itself. (See New Acts).

"A Friend in Need," a one-act comedy playlet, done by a cast of two men and two girls, was on the farce order of a mistaken identity, which at times took on very sophisticated material. Nicolas Joy is an actor that brings more than a mere part to a sketch and Linda Carlon did her stuff to perfection.

Eddie Cantor in the next to closing spot, a bit self-conscious of his success, had no trouble in stopping the show with his stories and songs done in his own particular style. Canova's Posing Dogs closed the show. M. H. S.

NEW BRIGHTON

And still they come. We spoke last week of the wonderful shows which this house has been giving its patrons, and were agreeably surprised to find the one for this week easily as good as any of the past. For, ordinarily, it seems that when one blows the horn about the good things, something happens to spoil it. However, nothing has, and for this we are thankful, and also from the looks of the show for next week on paper, the standard is going to be maintained.

The first half moved with speed from the start, Harvard, Winifred and Bruce leading off with a snappy routine of aerial stunts. The trio, two girls and a man, do some fine work, and in addition, the girls, particularly one of them, are very good to look at. Perhaps the additional phrase is undiplomatic—but true.

The fact that Malinda and Dade held the second spot is sufficient to prove that there was no let down here. This colored pair of dancers have in addition to their good work with their feet, plenty of personality, and some singing bits add still more spice to the act. They went over with a bang.

Herbert Clifton pleased both male and female portions of the audience with his impersonation burlesques, the latter with the comedy (and this also went with the women), and the ladies particularly with his wardrobe. Clifton was in much better voice when we heard him about two years ago. However, the burlesque bits made up for that part. Clifton is assisted by a young lad who appears as a page boy and announces each of the numbers. The youth speaks with an English dialect, and therefore it was all the more surprising to hear the line that Mr. Clifton sang, a certain number before "the Prince of Wales, King George the fifth, and several other high class saloons." While it may not lead to the dis-severing of international relations, the line is more than likely to offend those of his countrymen who may be in the audiences played to.

Al and Fanny Stedman clowned their merry way through their offering and kept the laughs coming every minute they were on. Two more likable performers in the comedy line would be difficult to find.

"Comparisons are odious," once stated somebody in authority, and whether he meant it in regard to Adelaide and Hughes or not, it applies. Dancing that is dancing, with grace, finesse, and showmanship that is a delight to see, makes these two incomparable. Joseph Michael Daly rendered capable assistance at the piano. The offering is very attractively staged.

Ruth Roye opened the second half with her song bits and had them begging for more. Here again, personality and originality scored a riot.

Maurice Diamond, assisted by Helen McMahon, Edythe Handman and Irene Smith, went through their dance routines and also found no difficulty in ringing up a tremendous hit. The acrobatic dancing of Diamond, and the "rag-doll" bits are sure-fire.

Al Herman, assisted by a plant, closed the show, holding them in for encores. What more could anyone do? G. J. H.

WHITMAN TO PRODUCE FILMS

Herman Whitman, formerly manager of the Columbia Theatre, Far Rockaway, has resigned to become a motion-picture producer. Whitman has secured the film rights to all the Octavius Roy Cohen stories and will begin to produce them shortly. Emil Groth, formerly manager of Moss' Coliseum, is now in charge of the Columbia.

EIGHTY-FIRST STREET

If a show like this could be given in every vaudeville house every week, there would never be any talk of poor business. Every act, from first to last, received a tremendous reception and the running order must have been exceptionally hard to frame, as, from their applause pulling power any of the earlier acts had a legitimate kick regarding their position.

Anderson and Yvel, opening the show, skate-danced their way to a thunderous reception. This pair bill their act as "Trying to Please," but they could drop the first two words of the billing and not make any mistake. Their work is little short of sensational and the only reason we don't say more is that we haven't enough adjectives.

Aaron and Kelly, a team of dusky disciples of terpsichore, hoofed themselves into a good hand and were forced, at the end of their turn, to come out and make a curtain speech. They handle themselves exceptionally well and are both possessed of agreeable personalities and a fine sense of showmanship. They never get tired of their work and their only ambition seems to be to give the audience what it wants.

Marie, Ethel and Florence Fleming have an offering that is practically the first of its kind we have seen on the vaudeville stage. They are billed as "America's Representative Concert Stars," and, for the most part of the act, they live up to their billing, playing classical or semi-classical numbers with technique and sympathy. Towards the finish of the act they play a medley of popular dance tunes. This was so palpably put into the act because they were told that a touch of jazz was necessary for vaudeville, that it fails to be effective. The outstanding member of the trio is Miss Florence Fleming, who plays the cello. She is a magnificent artist and is worthy of better than the vaudeville stage, her work being of concert calibre. All three girls are tastefully dressed and are exceedingly good looking.

Al K. Hall & Co. presented Hall's collection of hokum to which he has affixed the title of "The Sap." In the company are Walter Pearson, Carrie Cooper and Genevieve Blair. Hall has some fine gags and gets laughs all the way with his ridiculous face and eccentric mannerisms. The act has been considerably cut since we last saw it and runs more quickly and smoothly now. As usual, the piece de resistance is the "dumb dance" performed by Hall and one of the girls.

Mary Haynes sang a cycle of "Exclusive Songs" that are ideally adapted to an intelligent audience and which she put over to perfection. She is best in her tough work, but almost all her characterizations are exceptional and exaggeration makes them sure-fire for vaudeville. In her repertoire are a chorus girl number entitled "The Johns Are Getting Scarcer Every Day," "I Trusted Him," and "What Do You Want for 5 and 10?" For each of these, besides good lyrics, she has an appropriate line of talk that registers well. For an encore number she recited the sequel of Service's "The Shooting of Dan McGrew," in which the Lady That's Known as Lou tells her side of the affray. This went big.

Closing the program was Charles (Chic) Sale, aways a favorite of ours, doing his familiar rural characters. Several women and girls in the audience had to be severely reprimanded by the teacher for laughing out loud, and he threatened to send them to the cloak room until they could control themselves. There is no one else who can do these characters with Sale's understanding and love, and in his curtain speech he explained that he was a small towner himself and loved small town people. He could not act them so well if he did not. C. C.

RIVERSIDE

A veritable "Fun Carnival" is holding forth at the Riverside this week. Heading the array of funmakers are Savoy and Brennan, direct from their triumphs with "Greenwich Village Follies." Aiding and abetting them in promulgating the laughter propaganda, which dominates the bill, are such worthy funsters as Harry J. Conley and Company, Charles Olcott and Mary Ann and Bill Robinson. The remaining acts featured either songs or dancing, which provided adequate balance for a bill that was by far the best that has been offered here in some time.

Bert Hughes and Company opened the show with their clever cycling act and wound up with their unique feature of a basketball game on bicycles, which was skillfully played and provided no little amount of excitement.

Bill Robinson, unbleached comic and dancer, gave some creditable samples of stage stepping. What Bill doesn't know about "hoofing" can be of no consequence. He served several routines that embraced all manners of dancing in a manner which led one to suspect that he must have been born with dancing shoes on. Sandwiched between his dances were a number of clever gags, which were thoroughly amusing and got him over for a double-barreled hit.

Harry J. Conley and Naomi Ray were another comedy delight in "Rice and Old Shoes," with Miss Ray registering with her songs and Conley wowing them with his delineation of a "hick" comic.

Marie Walsh and Frank Ellis sounded a refreshing note of youthfulness in a happy mixture of comedy, songs and dances, which for the want of a better title is captioned "The Yes Boy and the No Girl." Ellis's number, "I Want to Go to Cairo," proved a great set-up for an oriental dance by his partner.

Bailey and Cowan, assisted by Estelle Davis, closed the first section with a second edition of "The Little Production." The act carries practically the same routine as before, but has a new introduction and some new songs, which are put over in great style, either when sung or offered as instrumental numbers. All three work at a top speed tempo in everything they do and consequently clean up.

Charles Olcott, who formerly hit it alone with a pianologue, is now teamed up with a cute little trick billed as Mary Ann. Both offer a number of original songs which are credited as being the compositions of Olcott. "Mary Ann," a lively little introductory, plants the act. A kid comedy number, "The Things I Did When I Was a Kid," gives Mary Ann an opportunity to get over some good kid stuff. Another delightful feature of their contribution was "That's When a Fellow Needs a Friend," sung by Mary Ann as a boy in patches, which made a great closer. For an encore they obliged with a ballad, "If I Can Take You From Somebody Else, Somebody Else Can Take You From Me." With Olcott handling the piano and Mary Ann firing over the songs you have a combination that will be hard to beat.

Savoy and Brennan wowed them with "The New Adventures of Margie," which includes an assembly of their best material from the most recent edition of "Greenwich Village Follies." Their present material is by far the best they have ever had and packs a laugh in every line. After fifteen minutes of delicious clowning, which had the mob in yells almost continuously, they exited to a comedy number, "You Should Have Been There," undoubtedly prompted by a new catchline of the act which promises to be as popular as "You must come over."

Donald Kerr and Effie Weston held them in in closing spot with one of the most delightful dance production acts it has been our good fortune to witness this season. The "cake-eater" number was a riot in both laughs and applause.

VAUDEVILLE

BROADWAY

Again this week the bill at the Broadway for each performance has been cut down to six acts, owing to the length of the pictures. Two comedies are showing this week, one a Charlie Chaplin feature, "Pay Day," and the other a two-reeler of Harold Lloyd's "Haunted Spooks." On the vaudeville program are six good acts, not the least of which, from the viewpoint of novelty, was the opener.

The Canton Trio, who start the proceedings, are, as the name implies, three Chinese, two men and a woman. They give a more or less ordinary routine of familiar Oriental feats of agility until close to the finish. The first startling innovation is the dive taken by the youngest male member of the troupe through three hoops in the sides of which are inserted sharp knives pointing inward, so that if he were to miss his step or go wrong in his calculations he would be cut to pieces. The finish of the act is no less sensational, the other two members carrying on a whole scene while suspended in the air by their hair. The act got a great hand, although this bit carries with it the impression that it is exceedingly painful for the performer and for that reason strikes the audience as being rather gruesome.

The Diamonds were second, but this really made no difference. They performed in true show-stopping style and would be a knock-out any place on the bill. Opening with an introduction they go into "Hoosier Blues" and from then on the act is just one piece of fast business after the other. The two young Diamonds are great performers, as are the two older ones, and all four of them form an unbeatable vaudeville combination.

Harry Holman and Company in "Hard-Boiled Hampton" are always a treat, and Monday was no exception. This act goes over on the strength of giving the audience what they like and the plot is as light as the demands of vaudeville make necessary. Holman's acting is good and the two girls supporting him are adequate, although the status of the girl who has the most work is never cleverly defined. The act got sufficient applause to warrant two legitimate bows.

Murray and Alan were on next and went through their act, "Three Thousand Years Ago," to the delight of the audience. They are changing their verses each week to fit the changing topics of the day, but some of the new verses are not as sure fire as ones they formerly used. Theirs is the kind of vehicle that must be seen several times to be appreciated. It takes an audience some time to learn what they are driving at and whoever is responsible for the offering is wise in having them come back to finish it up with more verses of their punch song.

Joseph K. Watson, not looking a bit like an actor and speaking with a Hebrew dialect and an entire absence of the make-up that one would expect with such a characterization, proved another high spot on the bill. Watson has a monologue that gets the laughs all the way and contains much that is original. The audience had no trouble at all in understanding him and showed their appreciation of his efforts in no uncertain way.

Closing the bill were Mack and LaRue a pair of excellent roller skaters, who performed a routine of difficult figures and stunts with ease and grace. The act is nicely dressed and costumed.

On the bill at the Broadway this week, besides the acts reviewed above, are Elsie White and Jim and Betty Morgan and Band, but these acts were not caught at the early morning show. C. C.

"THE CLIMAX" FOR VAUDEVILLE

Anton Scibilia has acquired the production rights to Edward Locke's play, "The Climax," and will have it condensed for vaudeville. Scibilia expects to have the piece ready for a local showing sometime next month.

PALACE

(Chicago)

Van and Schenck continue to be a big feature of the show here and sang about a dozen songs at the Sunday afternoon performance, which marked their third of their four-week engagement. They had to beg off with a speech. The patrons this week have the privilege of selecting the song to be sung by the team.

The Lelands open the show with an acrobatic act which is notable in many respects, having tricks of human juggling which are splendidly executed.

Eddie J. Lambert, assisted by Minnie Fish, presents a comedy number which is unusual and extremely ludicrous. Lambert affects the boob type, with a vein of satire much different than the usual run. Minnie Fish figures in the fun in an important manner.

Yarmark, a Russian act, duplicated its former success at this house with Theodore Stepanoff's individual efforts gaining the most enthusiastic applause. The offering has color, comedy and good voices. Where too many acts of the type have not been seen, it is sure-fire.

Billy Glason with songs and talk of a smart nature held the attention for a longer period than is generally accorded such singles in vaudeville. Knowing just when to quit is also an asset in some respects. However, Glason finished big.

Vincent Lopez's Red Cap Orchestra, which is going on a tour of the Orpheum houses, scored with varied selections in which the material is widely different from that of most bands that have been seen here. Many novel effects in staging, including lighting and background, give the combination a considerable advantage over an orchestra relying merely on the merits of its music.

Van and Schenck followed the Lopez orchestra with their show stopping performance and scored as mentioned above.

Wells, Virginia and West, in the next to closing spot, did not mind following the singing team, and the dancing of Buster West hit as hard as ever. His efforts stood out as one of the brightest features of the bill, which was certainly rich in talent.

The Georgalis Trio closed the show with an exhibition of skilled marksmanship, which they presented in clever style. R. E. R.

LOEW GETS THE LEXINGTON

Marcus Loew has taken over the Lexington Opera House on Lexington avenue and 51st street and will add the big theatre to his chain of picture houses. According to present plans the theatre will open on the Loew Circuit early in August and will show high class pictures.

The amount involved in taking over the big house is said to have been $850,000.

The theatre was originally built and opened by the late Oscar Hammerstein who planned it to be the home of his grand opera company. The house built with this idea in view is a monster with a seating capacity of nearly 3,000. The stage dimensions are exceptionally large with a proscenium opening of 45 feet in width, wall to wall measurements are 97 feet and height to rigging loft 90 feet.

FERRARI SUES DANCER

Martin Ferrari, dance master, filed suit last week in the Third District Municipal Court, against Gretchen Eastman, dancer, for $750.00 alleged to be due for professional services.

According to Eli Johnson, attorney for Ferrari, with offices in the Loew State building, the dance master staged an elaborate vaudeville act for Miss Eastman, arranging new dances, etc., and otherwise giving of his services, for the above mentioned amount as per agreement. Miss Eastman has since refused to abide by her agreement.

STATE-LAKE

(Chicago)

The second show at the State Lake this week started off with much speed.

Fred and Ethel Eary crawl through small steel rings that seem much too small for any ordinary sized person to get through. They worked fast and the act proved an excellent opener.

Redmond and Wells in their Gypsy fortune teller offering dispensed many bits of comedy that registered strongly.

Wellington Cross, who recently was seen at the palace gave the State Lake patrons a treat in the satire entitled "Wives," Cross does some excellent work in the piece and is well supported by a cast of ability.

Frank Fisher and Eldrie Gilmore in their familiar comedy bit called "The Bashful Romeo," got many laughs. The four above mentioned acts furnished the best part of the afternoon's entertainment and all were enthusiastically applauded. Those that followed, however did not do so well.

The oft repeated "Rubeville" act seen at the house on many occasions got little applause, due doubtless to the fact that almost everyone present had seen it time and time again.

The Primrose Four, following did but little better, forcing a bow or two at the finish.

Eva Shirley with Oscar Adler's orchestra and Al. Roth dancing brought the audience back to life and proved an excellent closer.

Fradkin the violinist and the "Stars of Yesterday" did not appear at this performance. R. E. R.

FORMER UNIT ACT IN KEITH'S

Ruth Budd will open on the Keith Circuit in Syracuse next Monday, June 18, after playing the smaller circuits since the close of Shubert vaudeville. Miss Budd was originally with a Shubert unit this season, and, after it closed, played the Pantages Circuit.

RICHARD PITROT SAILING

Richard Pitrot will sail June 23 on the *Orduna* for a tour of Europe, which will include Great Britain and the entire continent. He has been authorized by various interests to hunt up novelties in all departments.

HAROLD CRANE SAILS

Harold Crane, who closed with Al Jolson in "Bombo" on Saturday, sailed for England on Tuesday, June 12, where he will tour, and also play on the continent. Crane will return in time to rejoin the show when it goes out next season.

FLATBUSH CLOSES SUNDAY

The closing date of B. S. Moss' Flatbush has been moved up from the end of the month to Sunday, June 17, this week being the last one of the season for the house. It will re-open in September.

BILLY KENT TO DO ACT

Billy Kent, the musical comedy comic who has been appearing in musical stock, is planning a summer sojourn in vaudeville in a new act, entitled "Shivers," in which he will be assisted by Lester Elliott and Elsie Shaw.

"FATE" IS NEW ACT

Barrett and Clayton are rehearsing a new production act, entitled "Fate," which they will show for the first time at Proctor's Twenty-third Street Theatre on Monday, June 18.

WILTON SISTERS FOR ENGLAND

William Morris, Inc., last week booked the Wilton Sisters, for a ten week tour of the Moss and Stoll houses in England beginning in the end of July. They will sail for England on July 14.

RICE WINS ROYALTY SUIT

A jury in Justice Morris Eder's branch of the Municipal Court, awarded $250 judgment to Edward Le Roy Rice, author of "Minstrel Monarchs" in an action he brought against Howard J. Green and Milton Hocky, vaudeville producers.

Rice brought the action on the grounds that he had made a contract with the vaudeville producers to cast an act known as "Stars of Yesterday," and that they agreed to pay him a royalty of $25 a week for each week the act appeared in vaudeville theatres. Payment of the first royalty was made and subsequent payments were stopped so Rice brought the action to recover 10 payments for the week running from March 27 to June 10, 1922.

Green and Hocky in their defense contended that Rice had been engaged at a minimum salary of $15 a week; that he had agreed to perform special publicity missions, to cast for them exclusively, to obtain artists at the lowest possibly salary, and to permit them to have the use of photographs of former vaudeville artists and old time programs.

Immediately after their act appeared in vaudeville, Hocky and Green testified that Rice put on a rival act known as "Veterans of Variety," that after the Palace Theatre, New York, engagement of their act, he withdrew his photographs and programs and stopped doing special publicity for the act, and that he had attempted to induce several of the artists to hold out for larger salaries.

Rice in testifying said he had assembled the cast, performed special publicity stunts and assisted materially in putting the act over.

Jacob I. Goodstein of the Leon Laski office represented Rice in the proceedings and Hocky and Green were represented by Arthur F. Driscoll of O'Brien, Malevinsky and Driscoll.

GRAND OPERA HOUSE SOLD AGAIN

The Grand Opera House, the four-story theatre building at the northwest corner of Eighth avenue and Twenty-third street, was resold last week to the 25 Delancey Street Corporation, of which J. Rosenfeld is president.

The Grand Opera House is one of the oldest theatres in the city and was originally built by the Goulds. In its early career it was the representative legit theatre of the Chelsea district. For many years it was operated by John S. Springer, who offered a mixture of road and Broadway attractions at popular prices and is said to have made a fortune with the theatre. About fifteen years ago the house passed into control of Cohan and Harris, who offered representative Broadway attractions, with their original casts, at $1 top. Bills were changed weekly and practically all of the George M. Cohan musical comedy successes played dates at this house after their regular Broadway runs and before taking to the road. Cohan and Harris had the house under an annual rental of $32,000. When it expired the owners tilted the rental to $52,000 and Cohan and Harris passed it up.

During the Cohan and Harris regime the Grand Opera House drew a large transient clientele from Jersey. The theatre was handy for the Jersey folk in that it was about three blocks from the Jersey ferry. When the Hudson tubes were opened the house lost a lot of this patronage and Cohan and Harris gave up their lease rather than pay the boost in rental. Since then the house has been operated with a combination policy of pictures and vaudeville and is now being operated by a circuit which also operates the old Hyde and Behman Theatre, Brooklyn, which has been rechristened The Olympic.

NEW ACT FOR DORIS RANKIN

Doris Rankin will shortly be seen in vaudeville in a new playlet by Edwin Burke, entitled "The Accusation."

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

The downward trend of temperature on Thursday evening was undoubtedly responsible for the capacity audience that greeted the new bill. The latter, a mixture of big and small time features, managed to satisfy the mob.

The Knight and his Knave opened the show with an offering which provided the former an opportunity to display his ability as a "strong man." He juggled cannon balls and shells weighing 200 lbs with the same degree of ease with which a routine juggler tosses tennis balls. The Knave acted as his assistant and managed to do a lot of clowning throughout their offering.

Margaret McKee, billed as "The California Mocking Bird," offered her delightful whistling specialty, while William Ebs, the midget actor, fooled them as usual with a ventriloquial stunt, which is exposed at the climax by the abbreviated actor jumping out of a basket.

Rhodes and Watson, two likeable girls with pleasant voices, gave the song section its first boost in a series of ballads and novelty numbers. Their list included "Egypt Lands," "Little Gray Home In the West," "Dear Little Lady of Yesterday." For a wind-up they offered a medley of choruses ranging from "Little Brown Jug" to "Goodbye, Sweetheart, Goodbye."

Ben Bernie and his band merged their offering with that of Mabel Burke and Miss Leland. This is Bernie's second appearance at this house within two months and his popularity here was accentuated by the remarkable reception he received. The boys are a great combination and their symphonic jazz contributions are made all the more enjoyable by the comedy prefaces of Bernie. The band offered several selections on their own account and later accompanied Miss Burke for "Fancy Nancy Clancy" and "When the Leaves Come Tumbling Down."

Mister Sweeney and Master Walter offered a line of delicious clowning that had the mob roaring and rocking in their seats. Sweeney had formerly worked with Jimmy Duffy. The new partner proves a worthy substitute for Duffy. They are using a good deal of the Duffy and Sweeney act, with the exception of the introductory, which manages to go after laughs and get them even with greater results than the former Duffy and Sweeney act. The new combination is a happy one and will undoubtedly prove the comedy hit of any bill.

Mulroy, McNeece and Ridge closed the show with a dance production on roller skates, showing a number of difficult steps and handling them with a degree of ease that made one forget that they were shackled to "ball bearings." The act moves swiftly and is one of the best we have seen in some time.

E. J. B.

HAMILTON

(Last Half)

The warm weather hit the matinee business here a hard wallop, and the afternoon attendance wasn't helped any too much by the fact that the big feature for the week was the "Hamilton Cabaretland," the amateur show which was given during the evenings only. Owing to the amateur revue, a great many of the patrons who ordinarily come here during the matinee performances, postponed their visits to the theatre for the evenings instead, in order to see the "Cabaretland." So, after all the loss of matinee patronage caused by the revue was made up for in the evenings.

A very unusual act, and one that is sold well, is done by the Nagfys, a man and woman team who eat fire as though it was ice cream. The man rubs the lighted end of a cigar over his tongue in the same manner in which a kid would suck on an ice cream cone, in addition to partaking of a dessert of heated carbons, which he announces, contain over 3,000 degrees of heat.

The Caits Brothers offered a routine of comedy and tap-dancing, the act scoring on the merits of the latter portion of the act. The comedy drew some laughs but the neatness with which they did their dance bits, put the punch over.

Harrison and Dakin, assisted by Billy Hogue, tied up the show with their very funny hokum comedy bits, and the song and dance portions of the act. All three are clever performers, and Harrison handles the comedy end to big results. The "Sousa's band" burlesque is one of the funniest bits to be seen and kept them screaming.

Joseph K. Watson closed the show, only five acts being on the bill due to the "Cabaretland" revue. Watson talks about automobiles, his family and other things, using a routine of lines which had plenty of laughs and found it easy to tickle the risibilities of the audience.

G. J. H.

REGENT

(Last Half)

The high spots on the bill at the Regent the last half of last week were supplied by Princess Wah Letka and Burke and Darkin, both acts going over for smashing hits although as far apart from an entertainment standpoint as can be imagined.

Opening the show were the musical Hunters, a man and woman dressed in English hunting costumes and appearing before a special drop. The man plays a variety of instruments, including saxophone, violin and cornet, and the girl plays a set of sleigh bells, some special thimamajigs and the French horn.

Van and Tyson, dressed in blue silk bellhops costumes have a dance act full of pep, the boy and girl going through a neat routine of buck and eccentric steps with punch and personality, both creating a good appearance.

Burns and Lynn went over much better on their dancing than they did on their comedy. For some reason or other most of their gags seemed to miss but when they started in to dance and went through their eccentric routine the audience howled.

Princess Wah Letka gave an exhibition that ranks as one of the most marvelous in show business. She answered questions thought of by people in the audience and succeeded in thoroughly mystifying her audience. She was also successful in giving good cheer to many in the audience who were disheartened. The act is unique and the audience have absolute faith in her, putting all thoughts of trickery aside. She found difficulty in making an exit as they did not wish to let her go.

Burke and Durkin, following the Princess, tied up proceedings. Burke has an individual way of putting over a song that wins him a host of admirers. Every song he sings is acted, and acted well, with a perfect understanding of what the lines mean. Miss Durkin renders him capable assistance and lends a charming presence to the stage picture they create. Burke's rendition of "High Brown Blues" is pretty close to being a classic of the vaudeville stage.

Daley, Mac and Daley closed the bill with a neat roller skating act, the comedy work of one of the men being good and the whirl finish by all three being great.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

Attendance held up pretty good at this house on Monday afternoon, considering the sultry weather and other elements that are beginning to play havoc with matinee business in the vaudeville theatres. Those who braved the heat to witness the show were amply repaid by a six-act bill and the motion picture play, "Trifling With Honor."

LaToy's Models, the billing of which had the boys on the shelf all attention for a burlesquey exhibition of feminine forms, played an unpardonable trick on them by bringing forward a woman and three dogs, who appeared in a series of picturesque poses in which the animals demonstrated marked ability as models by remaining in their statuesque poses without batting an eyelash.

Brooks and Ross, two boys garbed in white knickers and sport shirts, followed on with the regulation "piano act," with one of the boys essaying the dual role of singer and accompanist. They offered their numbers as doubles, and while they got them over to passable results, they could have cleaned up had they injected an essence of pep as a much needed contrast. Instead they sent all five across like automatons and at times this became grating upon those out front. Nevertheless they brought a good hand at the finish.

Saxon and Griffin offered a comedietta entitled "The Little Speculator." The skit was fairly amusing, due mainly to the efforts of the young woman of the act, who did her level best with the comedy that was none too scintillating. Despite this handicap she managed to register for some howls. Interwoven in the skit were two song numbers that provided balance and one of which did service as a logical closer.

William Edmunds and company also aided the comedy section in an offering called "Peg O' My Sole," which was a comedy slant upon a shoemaker's devotion for the soubrette appearing at an adjoining theatre. After having arranged a swell feed and hiring a dress suit, the dame walks out on him to meet her husband. Edmunds does a great wop and handles the comedy like a master.

Shaw and Lee offered their usual routine of nut comedy and dancing, while "Bohemian Life" proved to be another of those dance production acts contributed by an equally divided sextette, whom, although garbed as gypsies, showed a decided preference for the Russian dances.

E. J. B.

FRANKLIN

(Last Half)

One of the best shows we've seen in a split week house in a long time was at this theatre during the last half, and on Thursday night there was a big attendance to see it.

The Thursday night tryouts were started by Hatasu Kuma, a Japanese girl with a sweet voice and very good personality who almost stopped the show in opening it. Clarence Wilbur offered a mediocre tramp monologue and then did a flag-waving recitation for a finish. "A Holland Romance" proved to be a good act for the better small time, the entire affair being offered in operetta style. Despite the fact that the composer wrote a waltz melody for a set of lyrics about weinerschnitzels, saur-kraut, pigs' feet, gefilte fish, noodles and the like, the act was really well-written. Zoha D'Arcy was very poorly spotted with a song cycle, following all the singing in the operetta and suffered therefore. Sam and Jack Goold also offered a song routine.

Olga and Nicholas were the first of the regular bill to appear and presented a very good dance offering which is worthy of better than opening spot on most bills.

Lew Hawkins has injected some new material into the monologue which he has been doing for the past few seasons. He went better than we've ever seen him go.

"Blondes" with Lorin Raker and Company proved to be an exceptionally good comedy playlet, excellently done by the quartette in the cast. It kept them laughing steadily and scored heavily at the finish.

The Four Locust Sisters, presented by Gus Edwards, have the makings of a good act, and with a little more work, a few changes in their routine, will do for the better houses.

Hawthorne and Cook are always assured of being double the hit in any Bronx house than they are in any other place, as the boys come from this section of New York. Needless to say they were a comedy riot.

Ben Meroff and Marbugger's Entertainers, closed the show and scored a hit bigger than any act which has ever closed a show here. The marvelous dance work of Meroff kept the applauding long after the act was over and into the feature motion picture. The orchestra also contains some versatile boys who did well with specialties. Meroff displays his abilities as a musician on several different instruments.

G. J. H.

STATE

(Last Half)

The advantage of a ventilating system of cooling over electric fans is apparent the moment one enters this house, the air being cool without the uneven breeze and noise of various fans. The seats here have donned their summer suits and the linen covers also help to get better business during the hot weather. Jack Hanley, comedy juggler, opened the show with an act that has much more class to it than most every juggling turn on the circuit. Having held down a spot in the Ziegfeld Follies, needless to say the offering is capable of holding one on any part of a three-a-day bill.

Harte and Albright have a singing vehicle suitable for this time of the year, being that too much heavy singing is avoided, although their voices would suggest that they would do anything from opera down. The girl's voice has great range and quality and she has a pleasing personality and stage presence. The man was more than capable at the piano as an accompanist and sang equally well.

A flash act far above the average seen on this circuit is that of Joe Stanley and company, four girls and two men providing excellent entertainment with comedy, songs, dances, etc. Stanley makes a fine comedian and has a dance all his own, while the other male member of the cast played straight at time and also took juvenile parts. The girls displayed talent in the line of singing and dancing as well as speaking their lines, which cannot be said of a number of girl acts doing the same kind of tab.

Mignon, mimic, gave a number of impressions of well-known stage favorites, including that of Emma Trentini, Eddie Leonard, Ruth Roye, Sam Bernard and Bernard Granville. One of the best bits in the act remains that of Nan Halperin, doing her military bride song. Mignon not only gives clever impressions, but has a good voice and can really dance, as she proved in the Trentini impersonation and the "Bunny" Grunville bit. She scored a tremendous hit.

The Bob Pender Troupe closed the show in their novelty presentation of acrobatic dancing, tumbling and the stilts and grotesque makeup for the closing bit which they have done on the Keith circuit and also at the Hippodrome.

M. H. S.

HOSPITAL RENDERS QUICK SERVICE

CLEVELAND, O., June 11.—The emergency hospital in Keith's Palace Theatre here was put to good use last week when a bolt of lightning struck a crowded street car on Euclid avenue in front of the theatre, and fourteen severely injured victims were carried into the theatre for treatment. Jack Boyle, of Pinto and Boyle, who were playing the house, became a hero when he jumped to the car and rescued Motorman Gustafson from the platform, where he had been stricken and was in danger of burning to death. The house employees rendered first aid until the doctors arrived.

The Palace is equipped with a special dispensary and hospital, with instruments and materials for treating any case.

PUBLICITY FOR BOREO

SAN FRANCISCO, June 4.—Emile Boreo, former member of the Balieff's Chauve Souris, who is playing the Orpheum Theatre this week, is receiving considerable publicity in local papers, particularly in the *Chronicle*, which runs his picture and almost a column interview. In the interview Boreo tells of his theatrical qualifications, his ability as a linguist, his intentions of becoming a citizen of the United States. He speaks disparagingly of the East, where he thinks the people are hypocrites, worshipping the dollar more than they do in the West, and also recites of once having been fined $25 in Syracuse for having told a woman on the street how beautiful she was, according to the French custom of paying compliments.

LUBA MEROFF HAS ACT

Luba Meroff, mother of Ben Meroff and Sonia Meroff, who has been in retirement for the past three years, is returning to vaudeville next month with a new single. Mrs. Meroff originally did a three act with her children billed as Luba Meroff and Company, in which her husband also worked as a "plant" in the audience. Sonia Meroff changed her name to Shirley Royce when she entered "Cinderella On Broadway" at the Winter Garden three years ago.

ALHAMBRA PLAYERS CLOSE

The Alhambra Players, in Brooklyn, closed for the summer on Saturday night, after a season of forty-one weeks. The Alhambra, which is now owned by the Loew Circuit, will probably remain dark until next season, and its policy for that time is now being considered. Either the stock company will again be installed, or the house will play the regular Loew policy of split week vaudeville, of five acts and a feature picture.

HARRY GREEN OPENS JUNE 18

Harry Green, the Hebrew comedian, who has been in England for the past three years, his last appearance there being in "Welcome Stranger," will return to Keith vaudeville here on June 18th, at the Bushwick Theatre in Brooklyn. Green will be seen in his former vehicle, "The Cherry Tree," which was written by Aaron Hoffman. He will be seen at the Palace during the week of June 25th.

BAIRNSFATHER COMING OVER

Captain Bruce Bairnsfather, the originator of the "Old Bill" cartoons and author of the play by that name in which Charles Coburn appeared, will enter Keith vaudeville here next season. He has been signed to open in New York in September.

"ON TIME" NEW FELIX ACT

William Russel Meyers has written a new comedy skit, entitled "On Time" in which George Felix aided by a woman assistant will appear in vaudeville next season.

VAUDEVILLE

LAURA ORSMBEE AND CO.

Theatre—*Proctor's 125th Street.*
Style—*Singing, violin and piano.*
Time—*Fourteen minutes.*
Setting—*In "one" (special).*

Acts holding down the number two spot at this house are generally of the type that don't arouse any too much enthusiasm or amount of raving over, and it was a very agreeable surprise to find one of the quality of Miss Ormsbee instead of what we expected. Miss Ormsbee is assisted by a young man at the piano, who, in addition to accompanying her, also does several vocal solos and harmony bits with Miss Ormsbee.

Laura Ormsbee is a very attractive woman, who has selected her various gowns with excellent taste. She appears after an introductory number by the young man and in her opening number displays a soprano that is very agreeable to hear. Following her opening solo, she does a number with the chap at the piano, leading up to "Dixie Isn't Dixie Any More," which they do in good harmony. Following his piano solo, she reappears with a violin, and displays good ability with that instrument, first with a straight instrumental number and then with a Spanish song, playing at the same time. "Dig A Little Deeper" is sung by the pianist, as advice to "gold-diggers," following which Miss Ormsbee again appears in another evening gown. "Where There's A Will, There's A Way" is sung very pleasingly by the two for a finish.

The offering is routined effectively, and the ability of both Miss Ormsbee and the young man put it over to big results. The act can serve in the better houses and an early spot on the big time bills. G. J. H.

O'BRIEN & JOSEPHINE

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

A fair sort of singing act for the three-a-day houses, with some talking material on the comedy order, worked in between songs. Their voices are neither bad nor very good, but they harmonize well and sell the offering in pleasing style.

The man opens the act by serenading in front of the girl's home with a ukulele banjo and when she comes out, he announces that he is a salesman—that is, a music salesman. The girl is a buxom blonde with commendable stage presence, the songs that followed would be all right if they weren't ones that were popular some time ago, in fact more than a year ago. The gags between songs might be better in most cases. In closing the act and doing a duet, the girl at times imitated a saxophone, which gave a little more variety to the number. The offering ought to do well enough if the material was brushed up, especially the songs, which might be replaced with any number of new and better ones. M. H. S.

CARSON AND KANE

Theatre—*Proctor's 58th Street.*
Style—*Dancing and singing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

The customary small time dancing act in full stage with the usual special cyclorama. Two people, man and woman, do the act, consisting of the dance bits interpolated with several special song numbers. The dances are fairly good and the singing might be classed the same. For the three-a-day route they'll serve nicely as a flash, and should find it easy going in those houses. Both work hard and have pleasing personalities. G. J. H

NEW ACTS AND REAPPEARANCES

FLO LEWIS AND CO.

Theatre—*Orpheum.*
Style—*Songs.*
Time—*Eighteen minutes.*
Setting—*Special.*

Miss Lewis, assisted by Jesse Greer, who is her accompanist and whom she credits as the composer of her numbers, offers a delightful vaudeville cocktail, "Silks and Laces," whose ingredients of clever songs and intelligent foolery have a decidedly stimulating effect upon the audience and put Miss Lewis over as a comedienne of the first rank.

For her opening number she offered a tuneful ditty called, "The Kisses I'm Giving Away" and in the second chorus tossed candy kisses to the audience and injected a delicious line of comedy, especially with the musicians. Miss Lewis lends a note of piquancy to this number that is quite an unknown quality to vaudeville and tops off a repeat chorus with a neat production dance that works into the number with grace and ease that makes it more than usually delightful.

She sounds a comedy note with impressions of types she met at a meeting of a women's club. According to Miss Lewis' impressions the membership included ladies of the "new woman" variety. Her burlesque speech was a scream and led up nicely to a comedy number, "Were It Not For Famous Women There'd Be No Famous Men." She followed this with some delicious clowning with Jesse Greer, in which the latter affected a bashful youth, and did it exceptionally well. Greer followed with a solo, "Finale Hoppers," which brought back Flo in the regulation abbreviated flapper costume, galoshes and all, and after some more clowning with Jesse, both gave an impression of a "flapper dance" that proved a comedy riot and a great wind-up for the act.

Miss Lewis has a great act for anywhere. It is beautifully mounted, costumed in good taste and offers something that is really worth while. She is a comedienne who is in a class by herself and has a delivery that is typically production. The act should be a big hit anywhere. E. J. B.

NEWKIRK & MOYER SISTERS

Theatre—*Proctor's 125th Street.*
Style—*Dancing and singing.*
Time—*Ten minutes.*
Setting—*Full stage (special).*

The two girls and the young man who are offering this act have been liberal in their expenditures on a drop in one, a cyclorama and a back-drop, and also wardrobe, and as far as this portion of the act is concerned, it is of big time calibre. Unfortunately, or perhaps fortunately, it takes more than wardrobe and settings to make a big time act, the main requisite being ability, and that's where this trio fall down. As far as that last is concerned, they can do well along the small time route, and with their setting and costumes be used nicely as a flash in the smaller houses.

The man in the act introduces it by a song and fills in between each dance number with a vocal number or a bit at the piano, also playing for the girls when he is not dancing with them. The dancing is just fair, the main weakness being that the girls do too much kicking when they can't kick as well as they should. The back-kicks they do look ridiculous, for even with bending their backs and throwing their heads back they don't kick waist high. The Russian and acrobatic work delivers a bit of a punch to the offering which gives an effective finish to the act. G. J. H

EDDIE CANTOR

Theatre—*Orpheum.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Eddie Cantor, blackface comic and songster, has wrapped up his starring vehicle, "Make It Snappy," and is now playing a theatrical double header between "Ziegfeld Follies" at the New Amsterdam and Keith vaudeville. He is playing his first return date at the Orpheum and is offering a number of songs he had previously popularized in "Make It Snappy," along with several songs he announced to be new.

Cantor affects his usual get-up, comes on and clowns with a few gags, principally local, and goes into "How You Gonna Keep Your Mind on Dancing." He comes through with some more gags and follows up with "Yes, We Have No Bananas," kidding the audience into working in the number and putting it over for a hit mainly through this intimate touch. When the response is weak at the opening he invites the boys upstairs to be as enthusiastic about the song as they would be if President Harding had asked them if they wanted light wines and beer. This gets them and they come out in great force. "Oh Gee! Oh Gosh! I'm In Love," next on his list, proved a typical Cantor number, with Eddie injecting all of his familiar mannerisms and prancing all over the stage as only Eddie Cantor can. After a few more gags he offered "I Want 'Em Wild, Weak and Willing or I Don't Want 'Em at All" for a closing number and then gagged his way off on the plea that he had to make the matinee at the "Follies."

Cantor's delivery is as speedy and delightful as ever and his songs are well selected and give him every opportunity for the sort of clowning he does so well. Although scheduled in next to closing spot he was shifted to fourth spot in the first section on Wednesday afternoon, probably due to the "Follies" matinee, and managed to get more noise out of the slim audience than one would have thought to be possible.

Eddie's return to vaudeville will undoubtedly be welcomed all along the line, for he has a certain something that makes his songs count for a good deal more than they are worth. E. J. B.

CASSON BROS. & MARIE

Theatre—*State.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*Special.*

The Casson Brothers are a pair of clever hoofers who work hard all the time and put into their work a good deal of personality and good will. Marie is a dainty little thing with glorious hair and shapely limbs, chuck full of verve, who sings, dances and announces. The trio do some good work together but the high spots of the act are the dancing baseball game, which occurs early in the act, and the really clever imitation of the dancing dinges that some people furnish for their phonographs, which serves as a punch finish. For this number the curtains part, after an announcement from Marie, on what seems to be two gigantic phonographs with the boys perched on each. Between the two is an actual phonograph with a dancing doll to show what they are imitating. They do their dance to the music of a phonograph and really look like dancing dolls. Marie comes in for the finish with a routine of kicks and splits and the act finishes strong. C. C.

PIATOV AND NATALIE

Theatre—*State.*
Style—*Dancing.*
Time—*Seventeen minutes.*
Setting—*Special.*

The act is set in full stage before a special cyc and there is also a special curtain used once or twice through the act. The turn opens with a toe dance by Natalie which develops into an adaggio in which she is assisted by Piatov. This is excellent. Piatov follows with some cuts, pirouettes and other difficult work and Natalie returns for a jazz toe dance that develops into another double dance for a finish. Piatov sings "Who's Sorry Now" in an awful voice and for the second chorus Natalie comes on to say that she certainly isn't sorry, dancing to fox trot tempo at the same time. They go back to full stage for a waltz which is fair and finish with a portrayal of how a certain dance hall type looks to them, Piatov spoiling the number by pretending to take dope, a bit of pantomime barred in many theatres. When they are dancing they are extremely graceful and dance well together but they do employ the same dancing figures too many times, so that although the dances are supposedly different they are merely doing the same dance over to different music. For the big time they will need new routines but they should be a headline act for the small time. C. C.

LEHR AND KENNEDY

Theatre—*Proctor's 125th St.*
Style—*Comedy and singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

A likeable juvenile team, with the strong points being their personality. The girl is exceptionally pretty, and in an abbreviated frock shows an attractive figure. If her hair were to be combed in a different style than it was when reviewed, and not allowed to run wild *a la* Tanguay, she would be much more attractive than she is. The boy is a clever comedian, and works with a "seminut" style of delivery.

The girl does the Bobby Heath number, with the apple, "I'm Just Lonesome Little Eve," for a solo, but the number has been badly placed, following a point in the act where the audience had been led to believe that they had already finished their act. The "nance" bit by the boy could also be eliminated.

Their personalities and their present material will carry them over the better houses nicely at present. With stronger material, they'd hit for the two-a-day route. G. J. H.

EDWARDS AND BEASLEY

Theatre—*Proctor's 58th Street.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*In "one."*

A clever pair of boys with some good comedy material, which should find the going easy in all houses. Edwards and Beasley bill themselves as "Two of the Four Horsemen" and for their routine offer mostly burlesque bits which are comedy screams. One of them consists of a "slap, punch and kick" bit, which is repeated a la the slow motion picture camera effect which was a riot here. A burlesque on the "Orphans of the Storm" also drew gales of laughter. The boys are good performers and get the most out of all their material. G. J. H.

HOMER SISTERS SAIL

The Homer Sisters sailed on June 12 on the *Aquitania* for an eight weeks' trip. During that time they will play four weeks at the Alhambra, Paris.

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THE ACTORS' FUND

Actors and actresses, from the very beginning, have been known as light hearted, happy, but improvident people. When at the height of their career they can see only the bright side of life and when attention is called to the other, give it little or no thought.

For them there is no dark future, everything is to-day and they live up to not only their entire income but what they think the income ought to be. For this they can not be condemned. It is their nature and to change them would destroy their greatest asset, self confidence.

Actors never grow old. They wake up suddenly some morning to find that age has caught them and they are ofttimes panicstricken as they realize that they have no place to which to turn for help.

Innumerable good turns they have done, but when they find themselves in need do not know what to do.

It is for these worthy people that the Actors' Fund was formed and the big men and women in the theatrical business are devoting their attention to it.

E. F. Albee, president of the B. F. Keith circuit of theatres, is the latest to turn to the needs of the Fund. He is sending a letter to all managers of dramatic theatres, burlesque, and vaudeville appealing for aid to the Actors' Fund. He knows its great worth, that it is a wonderful organization and takes care of the aged and unfortunate members of the profession. In bringing it to the attention of hundreds of theatrical people who although it is their own organization, have failed to appreciate and take an active interest, he is doing a fine piece of work.

The membership fee is but $2.00 a year. Everyone connected with the theatrical field in even the most remote way should contribute at least this small amount.

W. A. BRADY JR. SHOW OPENING

William A. Brady, Jr., will make his debut as a producer on June 29 at the Stamford Theatre, Stamford, when he will present "The Earthquake" a new play by Theodore A. Liebler, Jr. Ann Andrews will have the leading role and among the supporting company will be J. M. Kerrigan and Mitchell Harris.

E. F. Albee in Drive to Aid Actors' Fund

Editor THE CLIPPER:

I know of no institution that contributes so much good, and has been doing so for a great many years, as the Actors' Fund of America.

I never realized there was so much need for an organization of this kind until the N. V. A. started, and we found so many who were unfortunate in illness and in other ways required assistance and friendship. I am commencing to fully realize the arduous work and self-sacrifice of those who have interested themselves in getting together the money each year which is disbursed for the unfortunate members of the theatrical profession through the Actors' Fund. In attending its last meeting and listening to its reports, I was astounded to learn how little support outside of the benefits the theatrical people give to this great institution. Most of its income is obtained from outside sources. Its large donations have come principally from those outside of the theatrical profession.. There is no reason on earth why every theatrical man cannot contribute something to this institution every year. The membership fees are only $2 yearly. Surely every artist and every member of the theatrical profession has two or three friends whom he can interest to join, and also make his contribution of $2 a year.

I am sure that if this condition was brought to the attention of the theatrical profession they would all interest themselves, and that is why I am asking you to publish this letter, and also the enclosed letter which I am sending all over the country to every theatrical manager and to every circuit of theatres, irrespective of what branch of theatricals they represent. I am going to ask you to write an editorial at the same time that these letters are printed. I am making this request of every dramatic paper, and I should like to have these letters appear in the different publications the same week. If it is convenient could you have it appear in THE CLIPPER, week ending June 9th? If this is not convenient, the following week. I am sure the entire theatrical profession will appreciate this consideration on your part.

Communications should be addressed to Mr. Daniel Frohman, President of the Actors' Fund of America, Columbia Theatre Building, Seventh avenue and 47th street, New York City. Application blanks can be obtained there for membership, which costs only $2 per year.

I am in hopes that there will be a large response from the theatrical people to their moral obligation. We contribute to every other cause, now let us take a little interest in our own.

Sincerely yours,
E. F. ALBEE.

The Albee Letter for Actors' Fund

TO THE MANAGERS OF ALL DRAMATIC, BURLESQUE AND VAUDEVILLE THEATRES THROUGHOUT THE UNITED STATES AND CANADA

Won't you become a member of THE ACTORS' FUND OF AMERICA? It costs only $2 a year; and won't you endeavor to get other people to join?

This is a wonderful institution. It takes care of the aged and unfortunate members of the theatrical profession. Hundreds and hundreds of cases are on record that have been cared for by this humane institution, where, if it had not been for them, the Lord knows what would have happened to them. I feel that it behooves every member of the theatrical profession, no matter what his or her position, to contribute something each year towards this institution, and now is the time to do it.

I am asking every theatrical club and every theatrical institution of any nature to interest themselves. Won't you help? $2 a year! Just think of it! When you receive this letter, don't hesitate to send a number of applications to Mr. Daniel Frohman, President, The Actors' Fund of America, Columbia Theatre Building, 47th St. & Broadway, New York, a man who has devoted his whole life to the interest of the actor. I say a man with such humane principles should be encouraged, and it is with that thought in mind I am appealing to all theatrical people to give him their hearty support. We are always generous in times of great calamity to those who are in distress outside of our business. Now let us see if we cannot help our own a little, and the principal thing is to show an interest, and the best way to show that interest at the present time is to join THE ACTORS' FUND. You are eligible—every one connected, directly or indirectly, with any branch of the American theatre is eligible to join.

Applications can be had from the headquarters of the ACTORS' FUND OF AMERICA, 47th St. & Broadway, New York.

Faithfully yours,
E. F. ALBEE

Answers to Queries

B. R.—Mary Nash played in Sam Bernard's "The Girl From Kay" Co.; also with Ethel Barrymore's "Alice Sit By the Fire" Co.

Call.—The Murray Hill Theatre, New York, opened as a burlesque house on August 25, 1906, with Fred Irwin's Big Show.

Bell.—"The Power of Money," by Owen Davis, was produced by A. H. Woods at the American Theatre, New York. Louis J. Cody was in the cast.

W. B.—"Kreutzer Sonata" was produced by Wagenhals and Kemper at the Manhattan Theatre, New York. Eleanor Carey, Blanche Walsh and Helen Ware were among the cast.

P. S.—"Marrying Mary" was presented by Marie Cahill at Daly's Theatre, New York, with Annie Buckley, H. Guy Woodward, Mark Smith, Roy Atwell, William Courtleigh and Eugene Cowles in the cast.

25 YEARS AGO

Albert Hart was comedian with Sousa's "The Bride Elect."

First class Vaudeville was the attraction at the Olympic, Chicago.

L. J. Carter engaged Wilton Lackaye, Charles Richman, Florence Gerald, Blanche Bates, Frederick Bond, Cyril Scott,, Oscar Eagle and Grace Rutler for his "Chattanooga Co.," at the Columbia, Chicago.

Oscar Hammerstein was obliged to retire from the occupancy of the Olympia Music Hall, New York. Andrew Freeman, the receiver, secured an order from the Supreme Court, holding Hammerstein as illegally occupying the premises.

Among the Circuses, touring the United States were the Bartine; Forepaugh-Sells Brothers; Gibbs & McGregor's; Haag's; Hunting's; Walter L. Main's; Moore's; Norton Jones'; Ringling Brothers; Sig Sautelle's; Sun Brothers'; Tuttles Olympic; and Welch Brothers. The Barnum and Bailey Show was in England.

Rialto Rattles

GRABBING THE SPOTLIGHT

One way of grabbing the spotlight is to stage a petting party in Central Park. The cop carries the spotlight.

THE UKELELE

Jack: "Are you going to see your best girl?"

John: "Yes, I'm teaching her the ukelele."

Jack: "Oh! is that what they call it this season?"

GREAT FOR TRYOUT ACTS

Students of Western University gets $250 from an insurance company in case they fail to pass annual examinations. Would be a good idea for vaudeville acts in tryout houses in case they fail to get subsequent bookings.

ALL THAT'S LEFT OF IT

The Affiliated Theatres Corp. still is listed on the tenant's bulletin board in the Roberts & Cole building at Seventh avenue and 48th street.

WHAT'S IN A NAME?

Stock companies are not organized in stock yards but some of them belong there.

WALKING OUT

To have the audience walk out on it makes a dumb act smart.

OVERLOOKING A BET

How is it that no enterprising chewing gum advertiser has made overtures to Will Rogers for the exclusive use of his name.

ONE CAR TOO MANY

Poor Gil Boag did not have room enough in his garage in Rockville Center for five cars so he had to sell one, which only goes to show what a tough life these cabaret owners lead.

MUSIC GOOD MEDICINE

The New York Nursery and Child's Hospital announces that after a sixty day test they have found music good medicine for their wards. Persons living close to dance halls where rhythm is distorted and transposed by jazz bands, do not take the same stand; they say it wrecks and ruins nerves.

MOVIES AND BLONDES

Parisian papers say that "Movies are making blondes." What the American papers could say they have made might not be fit to print, but we can say that "blondes made the movies."

DIDN'T LIKE THE STAGE

An English gentleman, who died recently left a clause in his will that no one should benefit "who went on the stage, married an actor, or became interested in theatres." He must have witnessed some bad shows.

EYE FOR ART

Headline says, "Bathing suits in France shorter." That will have no effect in America, however, as the one piece suits worn here cannot be cut shorter and the "Ziegfeld Follies" girls only wear drape. Evidently France has lost its eye for art.

KIDDING THE SMALL TIMER

An actor who had been playing the small time most of his life got into a big time house in New York last week and was confronted with a shower bath for the first time. He asked what it was and was informed it was a compressed air arrangement for brushing off his clothes, so, when fully dressed and ready to go on, he stepped under and turned the handle. Odiva, Annette Kellermann and Sealo are considering filing an infringement complaint.

DRAMATIC and MUSICAL

"SCHOOL FOR SCANDAL" REVIVED BY THE PLAYERS' CLUB

"THE SCHOOL FOR SCANDAL," a comedy in five acts and eight scenes by Richard Brinsley Sheridan. Revived by the Players Club, at the Lyeucm Theatre, Monday evening, June 4.

CAST

Sir Peter Teazle.....John Drew
Sir Oliver Surface.....Tom Wise
Joseph Surface.....McKay Morris
Charles Surface.....Charles Reichman
Sir Benjamin Backbite...Henry E. Dixey
Crabtree .....Etienne Girardot
Snake .....Robert Mantell
Careless .....John Craig
Sir Harry Bumper...Reinald Werrenrath
Moses.....Albert G. Andrews
Rowley .....Albert Bruning
Trip .....Ernest Lawford
Servant to Sir Peter Teazle, Grant Mitchell
Servant to Lady Sneerwell, Walter Hampden
Servant to Joseph Surface, Francis Wilson
Lady Teazle.....Ethel Barrymore
Lady Sneerwell....Violet Kemble-Cooper
Mrs. Candour .....Charlotte Walker
Maria .....Carol McComas

Sheridan's fine old comedy of manner, classical as it is, paled almost into insignificance with a cast of stars composed of Player Club members who chose the comedy for the club's second annual revival. In fact few plays in modern stage history have had the honor of being done by the cream of dramatic actors and actresses in so fine a style and spirit, especially by such actors as Grant Mitchell and Walter Hampden, servants respectively to Sir Peter Teazle and Lady Sneerwell, which illustrates mostly the spirit of the players. The veteran John Drew, as Sir Peter Teazle, and Ethel Barrymore, as Lady Teazle, are enough in themselves to make any theatre-goer thrill and the audience acclaimed them with never tiring applause. Others shared in the generous applause also, Francis Wilson, as servant to Joseph Surface, Tom Wise, as Sir Oliver Surface, Henry E. Dixie, as Sir Benjamin Backbite, Carol McComas as Maria, Violet Kemble-Cooper and others all were heartily received.

Under the circumstances one must realize that the play, which does not move at a fast pace, had its minor defects, the many stars being fully self-conscious of their responsibilities, therefore the play was not exactly the thing, but the individuals in the cast each one of whom shone in their past achievements as well as present performance. Outguessing her most ardent admirers as to the quality of performance she would give as Lady Teazle, Ethel Barrymore rose to higher heights than ever, and exceeded all expectations.

What ever the honors gained by Mrs. John Drew, grandmother of Miss Barrymore, in the role of Lady Teazle, Miss Barrymore certainly did nothing but uphold such honors and tradition of the Drew family and swept her audience off their feet. Especially so in her speech upon being discovered in the rooms of Joseph Surface. The womanly speech of Lady Teazle never could have contained any more fire and at the same time any more delicacy than that put into it by Miss Barrymore, who spoke with all the fervor expected of a brand new play on Broadway in its opening night. John Drew, still the old master, did Sir Peter Teazle, in a style that gave an insight into what real clear diction and rhythm is in reading lines. His idea of comedy and his tone of voice must surely be a lesson to the younger school of actors.

Charles Reichman, who is among the last of the Charles Surfaces in Augustin Daly's productions, repeated the part of the good natured prodigal cleverly. Tom Wise, as usual appeared to good advantage, and McKay Morris, although a bit too much of an Apollo managed to have the women rebuff his advances. Reinald Werrenrath, his named misspelled on the program as Warrenton, sang the drinking song in the third act, and was up to his usual form. Henry E. Dixie was not the least among the players as Sir Henry Backbite, and proved that he could backbite to perfection, as did Robert Mantell as Snake, both having the touch of great tragedy easily in hand.

Others in the cast were adequate of course. The parts assigned to other women in the play are more or less overshadowed by that of Miss Barrymore's Lady Teazle which of course is the leading feminine rôle. Nevertheless Violet Kemble-Cooper was excellent as Lady Sneerwell and Carol McComas did all that could be expected with the part of Maria. Altogether the revival is one of the most brilliant spots of the 1923 theatrical season.

JANE COWL SHOW CLOSES

Jane Cowl can be credited with having the longest run in any Shakesperian play in the history of New York, in "Romeo and Juliet," which closed a five months' engagement at the Henry Miller Theatre last Saturday night. After the second act that evening Miss Cowl made a speech to the audience in which she stated that next winter she intended to do two other of Shakespeare's plays including "Anthony and Cleopatra." She said that she hoped that the people of the West next season would enjoy "Romeo and Juliet" as well as they did in New York.

Miss Cowl will sail for Egypt this week where she will devote her time to study the atmosphere of her role as Cleopatra. She will return by way of the Orient and will open her engagement in "Romeo and Juliet" in San Francisco on July 30th.

HELEN FORD FROM TROY

Helen Ford, who is playing the title role in "Helen of Troy, N. Y.," which comes to the Selwyn Theatre next week is a native of Troy and a graduate of a collar factory in that city. She was seen at an amateur performance of a play by George Ford, who later became her husband, and was recruited as a member of the Van Curler Opera House stock company, Schenectady, of which he was manager, by him. Later she broke into the ranks of musical comedy, her initial Broadway appearance being in an Arthur Hammerstein production.

MRS. CARTER IN STOCK

OAKLAND, Cal., June 11.—Mrs. Leslie Carter opened a four-week engagement as head of a local stock company in "The Circle," with W. Louis Paine, her husband, playing the John Drew role, and Clara Joel and William Boyd also appearing in the cast. At the conclusion of the run of "The Circle" Mrs. Carter will revive a number of her old successes including "The Second Mrs. Tanqueray," "Zaza," "Madame X" and "Du Barry."

BOLTON-WODEHOUSE & KERN

Guy Bolton, P. G. Wodehouse and Jerome Kern who were responsible for several musical comedies, including "Oh, Boy," and "Oh, Lady, Lady," have reunited and are now working on a new show for Comstock and Gest which is scheduled to open about January of next year. Their former successes were of the intimate type and enjoyed long runs at the Princess Theatre.

BONSTELLE STOCK CLOSING JUNE 30

The spring or preliminary season of the Jessie Bonstelle dramatic stock company at the Harlem Opera House will continue through the balance of the present month. The company will then close for the summer and re-open on Labor Day when Miss Bonstelle promises to present a new play as the opening bill.

BARRYMORE TO MARRY IRENE

Before sailing for abroad last week, Lionel Barrymore confirmed his engagement to Miss Irene Fenwick, who also sailed on the same liner and said that their marriage would take place in Rome on July 11.

Mr. Barrymore will have the leading role in a film version of "The Eternal City," which is to be produced by Goldwyn, and will be made in Rome.

Miss Fenwick obtained her divorce from J. F. O'Brien on April 10, last, in the Supreme Court before Justice Giegerich and gave out the news that she was to be married to Mr. Barrymore in Europe this summer. He was divorced by Doris Rankin last December at White Plains before Justice Morchauser after seventeen years of married life.

DENIES SHE IS TO WED

Martha Lorber, of the Ziegfeld "Follies," denied emphatically last week a story that she was engaged to marry Carle Carlton, theatrical manager, whose divorced wife, Edith Day, recently married Pat Somerset. Miss Lorber said that her only engagement is with the "Follies."

Miss Lorber has just signed a new contract with Florenz Ziegfeld, Jr., to continue in the "Follies," with a stipulation that she shall not marry any one during the life of the contract. Therefore, says Miss Lorber, she can legally be wedded only to her art.

In an interview a short time ago Carlton indicated that a second venture in matrimony was not for him.

THE TAYLOR MURDER MYSTERY

SEATTLE, Wash., June 11.—Interest in the murder last year of William Desmond Taylor, moving picture director, was revived here last week when Sheriff Starwich instituted a search for Otis Hefner, a big Texan, who is said to have admitted to his lawyer that he was one of a gang of five bandits who slew Taylor in his Hollywood home. Hefner was arrested in Seattle in May, 1922, about four months after Taylor's murder, charged with stealing an automobile and given a suspended sentence. It was at that time he is supposed to have confessed to being implicated in the murder, although stating that the other members of the gang had done the actual killing.

FILMS FOR BROADWAY THEATERS

Two of Shubert's leading Broadway theatres will next season be devoted to the presentation of motion pictures. The Universal Film Company will offer the film adaptation of Victor Hugo's novel, "The Hunchback of Notre Dame," at the Astor Theatre for an extended engagement beginning September 2nd, while William Fox will take over the Central Theatre from September 1st to February 1st, 1924, for a series of pictures which will begin with the presentation of "If Winter Comes."

"THE BROOK" OPENING

"The Brook," a comedy by Jessie Trimble and Whitford Kane, will be produced in Brooklyn within two weeks with Kane in the leading role. A New York run for the play is being arranged if the success of the piece warrants it.

SHIPMAN TO DO "TEN FINGERS"

Samuel Shipman is intent on giving a Broadway production this fall to a play entitled "Ten Fingers" which was tried out last year by a Washington production. It is probable that Shipman will finance and sponsor the play.

FENDER LEAVING "ADRIENNE"

Harry Fender will retire from the cast of Louis F. Werba's production, "Adrienne," at the George M. Cohan Theatre on Saturday night. No successor has yet been chosen for his role.

REVIVAL BREAKS RECORD

The Player's Club Revival at the Lyceum Theatre of Sheridan's comedy "The School for Scandal," last week, resulted in receipts of more than $30,000, which is a record for the theatre seating but 967 persons as well as for the old time comedy of manners. At each of the eight performances given during the week hundreds were turned away with standing room being sold from one dollar up. On the opening and closing nights seats were sold at $8 and $10, and other performances brought five dollars a seat. Daniel Frohman gave the Player's Club the use of the Lyceum, and Oliver Jones, of the Actor's Fund organization, acted as company manager.

The all star cast is believed to have been the chief attraction rather than the play itself. John Drew, retired, played the part of Sir Peter Teazle and Ethel Barrymore was seen as Lady Teazle. Others in the cast, included Grant Mitchell, Henry E. Dixie, Carol McComas, Violet Kemble-Cooper, Robert Mantell, and others equally well known.

WANTS MUNICIPAL PLAYHOUSE

In carrying out his plan for a dollar theatre, Channing Pollock, author of "The Fool," is seeking to enlist the aid of Mayor Hylan, and make of his project if possible a municipal playhouse. Whether or not the playwright succeeds in getting the backing of the city, he makes it clear that he will go ahead with his plans for the new theatre.

The letter sent by Pollock to the Mayor reads in part: "I think it would be to your everlasting credit if you were the first Mayor to stand back of this plan in New York. If there is any possibility of your doing so, I would be glad to discuss the scheme with you whenever convenient. Of the unselfishness of my motives I assume you have no doubt. Will you let me tell you of the way the thing works out—of the kind of plays I want to give, and how to give them, and of my plan of offering seats first through the school houses and other community centers? My time is at your disposal."

ELSIE AND HUSBAND PART

Elsie Ferguson who toured this season in Marc Klaw's production of "The Wheel of Life" and her husband Thomas B. Clarke, Jr., vice-president of the Harriman National Bank, have separated after a married life of seven years. Clarke refused to discuss the reasons for the separation by saying that all information would have to be given by his wife. He would neither confirm nor deny a report that divorce proceedings would follow the separation.

"RED LIGHT ANNIE" COMING IN

Under the title of "Red Light Annie," the play by Sam Forrest and Robert Housum, entitled "Snow" and produced last season as a tryout under the title of "The Slavemaker," with Mary Ryan, in the principal role, will be the first production made by Sam H. Harris next season.

S. RANKIN DREW HONORED

In memory of S. Rankin Drew, the first actor to die in the service during the World War, the American Legion Post named in his honor [illegible]ed at the tree they planted for him in Central Park on Decoration Day. Wells Hawks, post commander spoke on the fine example set by Drew for the whole profession and on the great name in the theatre which he bore.

"HITCHY-KOO" CLOSES

Raymond Hitchcock's musical revue, "Hitchy-Koo of 1923," which is being sponsored by Al Jones and Morris Green, closed at the Shubert-Garrick, Chicago, last Saturday night. The show will be brought to New York and will probably be offered here as a summer attraction.

Dalton and Craig will open for a tour of the Pantages circuit on June 16.

Lou Tellegen is headlining the bill at B. F. Keith's, Boston, this week.

Dolly Wilson opened on the Keith circuit last week with her new single.

Arthur Hunter is staging a new revue for the Parkway Palace, Brooklyn.

"Mammy and Her Gold Dust Twins" have been routed over the Loew circuit.

Lorraine and **Hall** are being featured in the new revue at The Pekin, Philadelphia.

Mann Holiner is being featured in Lewis and Gordon's new act, "A Friend In Need."

Kenneth Harlan will have the title role in the screen adaptation of "The Virginian."

Jack Conway has returned to New York, having completed a tour of the Pantages circuit.

The Great Blackstone was elected president of the National Conjurers' Association last week.

Alpha and **Delta Crane** will open as features at the Beaux Arts cafe, Atlantic City, on June 16th.

Leah Baird, the film actress, is making a personal appearance at Loew's Orpheum in Boston this week.

Irene Bordoni is to start next season in "Little Miss Bluebeard," a new comedy by Avery Hopwood.

Walter Abel has been added to the cast of "Mary, the Third," having joined the production last week.

Jackie Coogan has completed his latest film play, "Circus Days," which is to be released at an early date.

George V. Hobart has returned from Italy, where he spent six weeks working on a motion picture scenario.

Arthur Belden has closed with "Outside the Law," and will shortly join the Alhambra Players, Brooklyn.

Minna Ravin and **Frank Kelly** have combined in a new comedy and singing offering called "What Was That?"

Garcilita, dancer, has been added to the cast of Harry Walker's revue at Bongiovanni's Wildwood, Pittsburgh.

"Slim" Parker has signed a two-year contract with "Talk of The Town," one of the Columbia wheel burlesque shows.

Nat Martin has joined the "Old King Cole" vaudeville revue which is playing the Fox time for an indefinite period.

Arthur Harnett and **Billy Plunkett** have again joined forces and will shortly be seen in a new blackface comedy act.

The Billy La Mont Trio have completed a tour of the Orpheum circuit, and are now playing the Keith Western time.

Seed and Au. n will close their season after playing Henderson's, at Coney Island, during the last week in June.

Eddie Kane left for the mountains on Monday where he will spend the summer vacationing, after a strenuous season.

Maude Hanaford will be featured in "For Value Received," when that play reopens in Chicago the latter part of August.

ABOUT YOU! AND YOU!! AND YOU!!!

Frances Pritchard and **Jack Rock** are headlining the bill at Proctor's, Albany, this week, offering their new song and dance act.

Veronica Connors, sister of Jack Connors, producer, was married in New Haven last week to Ray Callahan, a non-professional.

Dick Henry, of Henry and Adelaide, has recovered from the injury to his knee and the act has re-opened on the Keith circuit.

June and **Irene Melva** returned to New York last week after a tour of the Middle West, and are now doing several motion pictures.

Gladys Walton, motion picture star, was granted a final decree of divorce from Frank R. Luddell, Jr., in California last week.

Marion Clarkson has completed her stock engagement in Toronto and will shortly return to vaudeville in a new dramatic playlet.

Otis Skinner returned to New York last week after a long and unusually successful season in his revival of "Mister Antonio."

Huston Ray, the concert pianist, who has been recently appearing in vaudeville, is shortly to appear in a series of film productions.

Mazie Ward, who has headed a number of cabaret revues, is planning to make her debut in vaudeville shortly in a new singing act.

Mabel Anderson and **Harry Franklin** have renewed their vaudeville partnership and are rehearsing a new act entitled "Recognition."

Grace Edler and her girls will return to New York shortly, after completing a tour of the New England houses which they are now playing.

Rome and **Dunn** have been engaged for a part in the new show which Arthur Hammerstein will put into rehearsal in a few weeks.

Marie Salisbury, prima donna, is recovering from a severe attack of bronchitis and laryngitis which caused her to cancel her bookings.

Alice May Howard will open for a tour of the Orpheum circuit on August 26th. She completed a tour of the Pantages time last week.

Olin Howland will leave the cast of "Wildflower," at the Casino Theatre on June 23d and Bobby Higgins has been chosen to replace him.

Arthur Hungerford and **Florence Roth** are to be featured in a new girl act, "Village Belles," which will shortly be routed over the Proctor Circuit.

Edward Keenan has replaced Lorin Raker in the Lewis and Gordon act, "Blondes," the latter having succeeded Eddie Buzell in "The Gingham Girl."

Slayman Ali is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club on a matter of importance.

Bert Levy has postponed his sailing for Europe in order to leave for the coast, where he will write film titles for Douglas Fairbanks' new production.

Charles Gilpin, the negro actor, who scored in "Emperor Jones," is planning an early debut in vaudeville. He will be featured in a skit called "White Mule."

Earl Sanders, the Orpheum booker, will return to New York on Thursday, June 14th, after a tour of inspection of Orpheum houses from Chicago to the Coast.

Al Davis has signed the Harrington Sisters for his new revue, "The Boardwalk Follies," which is the current attraction at the College Inn, Coney Island.

Jack Hughes has been appointed general manager for Earl Carroll's new summer revue, "Vanities of 1923," which opens at the Earl Carroll Theatre on June 25.

Sammy Lee is staging the dance numbers for Earl Carroll's summer revue, "Vanities of 1923," which will open at the Earl Carroll Theatre the latter part of the month.

Marjorie Logan, who recently closed with "Pretty Baby," a tab show, will spend the summer with her folks in New Hampshire and will return to the show late in August.

Estaire Kay joined the cast of "Caroline" at the Ambassador Theatre last week, replacing Helen Shipman, who is now rehearsing with "The Passing Show of 1923."

Enid Markey, the motion picture star, is contemplating a vaudeville plunge for the near future. She is rehearsing a playlet which will shortly be seen in the Keith houses.

Betty Browne, former "Ziegfeld Follies" beauty, is playing the dual role of manager-hostess of The Paraquet, one of the smartest supper clubs of Greenwich Village.

The Stewart Sisters, who appeared earlier in the season with Ann Pennington's vaudeville act, have been added to the cast of the new revue at Perry's Inn, Coney Island.

William Munster, manager of the Fulton Theatre, leaves next week to spend a six weeks' vacation at James K. Hackett's summer home, "Zenda," in the Thousand Islands.

Bobby Williams, who had the chief comedy role in "The Isle of Love," will handle the comedy role in "The Love Nest," a tabloid revue now being prepared for vaudeville.

Ethel Clifton has written a new play, "For Evidence Only," which is scheduled for an early autumn showing by the same firm who produced her other play, "For Value Received."

Percy Carr, Herbert Clark, C. E. Ashley, Ernest Howard and **W. P. Preston** have been placed with the Duncan Stock Company, Toronto, through the Bardine and Wentworth office.

Helen Devlin, last seen in one of the Charles Cornell revues at the Marlboro Grill, has been signed for the ingenue role with "Oh, What A Night," a musical piece destined for the road.

Charles Yates, who has been an independent vaudeville booker in Chicago, is now associated with his brother Irving Yates, in New York, booking on the Loew and Independent Circuits.

Frank Williams and **George Kramer** are supplying the lyrics and music for "The Blue Goose Revels," the new summer revue which Joe Woods will offer at his Blue Goose Inn, Greenwich Village.

Carlyle Blackwell, film actor, who last season appeared in vaudeville is now in England where he is engaged in making a big film production based on William J. Locke's novel, "The Beloved Vagabond."

"Smiling" Billy Mason and The Ten Bathing Beauties act has been booked over independent circuits and motion picture houses, and opened last week at the Newark Theatre. Ray Martin booked the act.

Mabel Burke, who was one of the features of the bill for the first half last week at Proctor's Fifth Avenue, was held over for the remainder of the week. For the last half she worked in the Ben Bernie act.

Hilda Ferguson, late of the "Music Box Revue," will shortly sail for Spain. Miss Ferguson will also be remembered as the roommate of Dot King, the model, whose murder is still an unsolved mystery with the police.

Carl McCullough, who several months ago opened a furnishing shop in San Francisco has been forced to give it up on account of poor business and has returned to the stage. He has been booked for a tour of the Pantages circuit.

Howard Dayton and a female saxophone sextette are to be featured in a new musical tabloid, "Say It With Music," which Ray Martin is assembling for a showing in a circuit of fifteen motion picture theatres throughout New Jersey.

Mary Werner, of the comedy act of Rice and Werner fell from the scaffold which they use in their act at the Orpheum Theatre in Minneapolis fracturing both her legs and is now in the hospital. She is said to be in a serious condition.

The Eight Famous Victor Artists, Henry Burr, Frank Croxton, Albert Campbell, John Meyer, Rudy Weidhoft, Billy Murray, Frank Banter and Monroe Silver, have accepted an invitation to be present at the proposed trial trip of the S. S. *Leviathan.*

Mrs. Ada Fair, mother of Nancy Fair of the "Demi-Virgin" cast playing the Century Theatre, San Francisco, was painfully injured last week by a fall at the theatre. She was standing in the orchestra pit during a rehearsal and fell through the trap to the floor below.

Loney Haskell was presented with a solid gold inscribed fountain pen last week by Harry Houdini, president of the Society of American Magicians, on behalf of that organization in appreciation of services rendered by Haskell as master of ceremonies at their annual benefit.

Jeanne La Mar, French lady boxer, was last week granted a license to box at Boyle's thirty acres during the summer. On ladies' day there she will meet Princess Henry, Laura Bennett and Kitty McCue in successive bouts and shortly thereafter will go on a vaudeville tour.

Alfred Helton, Albert Andruss and **Luis Alberni** were added to the list of principals who will appear in William A. Brady, Jr.'s presentation of Theo. A. Liebler, Jr.'s play "The Earthquake," which will have its initial performance at the Stamford Theatre, Stamford, on June 29th.

Evelyn Brown, an elevator operator of Milwaukee so impressed a representative of Florenz Ziegfeld Jr., that he sent her photograph to Mr. Ziegfeld with an urgent request that she be added to the cast of the new "Follies." She is now on her way to New York and will join the show in two weeks.

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WONDERFUL ONE
THE BALLAD BEAUTIFUL
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MELODY LANE

SONG SWINDLERS' METHODS UNDER BUSINESS BUREAU INVESTIGATION

Report of Chamber of Commerce Branch Reveals That Over a Hundred Alleged Publishers Are Defrauding Amateur Writers of Thousands of Dollars Each Year.

The Annual Report of the Better Business Bureau, of the Music Trades Chamber of Commerce, of which C. L. Dennis is manager, is included in part, in the report of the Special Committee on Song Swindles, made to the Music Publishers' Association of the United States which opened it's convention in New York on June 17. The report of Mr. Dennis's department was also submitted to the Convention of the Music Trades held in Chicago last week, and devotes most of its space to the "song swindle" campaign which was vigorously carried on by the Bureau.

In summarizing its activities for the year, the Better Business Bureau said in part that it had given attention during the year to 170 matters affecting the music trade, as against 122 reported last year. The increase is due largely to the growing file of information on song swindle, in which more than 100 names of so-called "music" companies, bureaus, studios and individual "composers" are under investigation. The increased activities of "gyp" music dealers has also been noted in several quarters, with the result that St. Louis passed an ordinance curbing them, with other cities following suit.

The report submitted to the Music Publishers' Association this week by the committee includes the following taken from the Better Business Bureau report:

"Thousands of amateur song writers have been warned of fraud through the song swindle, in the outstanding activity of the Better Business Bureau during the year since the last convention. The country-wide campaign around the swindle was taken up on behalf of the Music Publishers' Associations and the newly-joined member, the National Association of Sheet Music Dealers, because of the reflection cast upon legitimate business." The increase (in number of cases reported) is due largely to the growing file of information on the song swindle, in which more than 100 names of so-called "music" companies, bureaus, studios and individual "composers" are under suspicion, although all of them are not entered as definite "cases" in the foregoing total.

"The song swindle is a vicious, heartless method of defrauding would-be song-writers whose pathetic amateur attempts to win fame and fortune make them easy prey for the unscrupulous, smooth crooks who operate just within the law. Occasionally one of the latter is tripped, and a great number of "song writers'" eyes are opened. Three such cases have occurred in Chicago, as a result of post office department activities, since this Bureau took up the campaign, although not as a direct result of its work. Information thought to be of service was furnished in these cases. In another case at Toledo, however, a negro "publisher," C. Smith, was sentenced to 3½ years in federal prison at Atlanta, following information submitted by this Bureau to the Better Business Commission of the Toledo Advertising Club, through W. W. Smith, a member of our Advisory Committee. In following up this campaign the Bureau has distributed a quantity approaching 100,000 pieces of literature, chiefly leaflets entitled "Warning to Song Writers." These have gone out through the trade and co-operating agencies, and hundreds of them to amateur victims and inquirers direct. Widespread publicity for the campaign and for the legitimate trade has resulted in many newspapers, magazines, etc. The support of many influential organizations and individuals has been enlisted, and the interest of the post office authorities aroused. Information for a determined drive against the swindles has been gathered. Several music publishers have reported a lessening of the flood of amateurs' 'professional copies' which reach them as a result of the swindle. Thousands of amateur songwriters have been warned, and the foundation has been laid for wholesale prosecutions."

The foregoing report of the Better Business Bureau of the Chamber indicates that this department has devoted its principal attention to the work which was outlined at the last convention of the Music Publishers' Association. Several meetings of the committee have been held to further the work of the Bureau in this campaign.

The need for more active effort on the part of the publishers themselves has been apparent in the progress of the campaign, especially among employes and particularly song-writers and composers, whose professional pride should be aroused to drive out the leeches who are a discredit to the business.

The committee recommends that the members of the Publishers' Association give their personal attention to this campaign, in order that the prosecutions which are expected to follow the developments of the past year may be successful in wiping out this blot on the business.

Respectfully submitted,
J. M. PRIAULX, Chairman.
HAROLD FLAMMER
E. T. PAULL,
WM. A. FISHER,
CHAS. A. KELLER,
E. C. MILLS,
GEO. FISCHER.

"AFTER THE BALL" FOR FILMS

The film, "After the Ball," the story of which was written by Chas. K. Harris, around his famous song of that title, has been finished by the Renco Films Company, and is now being cut preparatory to being released. The picture, in which Harris has an interest, was produced at a cost of $150,000 and is composed of seven reels. About fifteen hundred people took part in the picture, which has scenes in it from the French Riviera to Broadway, as directed by Dallas Fitzgerald.

NEW M. P. P. A. MEMBERS

New members of the Music Publishers' Protective Association taken in last week include the Dixon-Lane Music Publishing Company of St. Louis and the Boston Music Company of Boston.

HEARST STAFF INCREASED

The professional staff of the Hearst Music Company is being rapidly increased. Jimmy Moore, one of the best known song exploiters, recently joined the staff; Jack Sherman, formerly in vaudeville with the Autumn Three, has joined, and one or two more will be added to the staff within the next week.

The Hearst Company has two good selling numbers in "Wonderful Child," and "She's Got Another Daddy."

HARMS GETS "ADRIENNE"

Harms, Inc., have secured the publishing rights to the score of "Adrienne," the musical play which opened last week at the George M. Cohan Theatre. The book and lyrics are by A. Seymour Brown and music by Albert Von Tilzer.

KENDIS GETS MANY OFFERS

James Kendis, who has acquired all the stock of the Kendis-Brockman Music Co., Inc., has received a deluge of suggestions in reply to his recent advertisement in the CLIPPER. The novelty of that announcement induced many readers, both in and out of the music business to make propositions of various kinds, many of which are being seriously considered by Mr. Kendis. Incidentally he was offered the publishing rights to any number of sure "hits," but he will be kept busy looking after his present catalog.

It includes fox-trots, ballads, blues, as well as a novel waltz song. "You're Breaking My Heart"; "Wait'll You See My New Daddy"; "All That Your Little Heart Desires"; "Boodle Um Boo," and "Brazilian Belles" are songs one or more of which will fit in the repertory of any vocalist.

12 INCH JAZZ RECORD RELEASED

The first twelve inch jazz record has been put upon the market, by the Okeh Record Company who released one this week somewhat in the nature of an experiment to see if people would pay $1.25 for popular numbers. Fred Hager, recording manager is sponsoring the innovation.

The record released this week is (3055) "Farewell Blues"—"Gulf Coast Blues" and is both a vocal and dance disk, being partly both. The record is unusually well made with "three stars" included in the persons of Eva Taylor, who did the vocal part, Tom Morris who led the orchestra playing his moaning cornet and Clarence Williams.

AUSTRAILIAN MUSIC MAN HERE

Frank Einstein, Australian music man, has been appointed Australian representative for Clark-Leslie Songs Inc., and will be the concern's agent in New Zealand and other South Sea Islands where there is a market for popular music. Mr. Einstein is at present in New York on a business trip making his headquarters at the McAlpin, and is of the opinion that the average music publisher in the United States does not realize the enormous business done in popular music in Australia and other islands in the vicinity and possibilities there for the sale of popular numbers.

"FRIDAY" SONG RELEASED

Harms, Inc., has released to the writers the song "He May Be Your Man Friday, But He's Mine Saturday Night," a novelty number by Willie Raskin and Caceo Pinkard. The song then was taken by Pinkard & Schaefer Music Company. The latter concern also took over last week the song "Scatty," by Alex Belledna and J. Arko Mendelsohn, a fox-trot that has already been done by some of the mechanical companies.

MILLS TO MOVE

Jack Mills, Inc., is soon to move to larger quarters and is looking about for a building to house his rapidly growing business. A building in West 46th street is under consideration. Mills is now in London where he expects to remain for several weeks.

O'BRIEN WITH CLARK-LESLIE

Harry O'Brien, formerly with Irving Berlin, Inc., is now in charge of the Chicago office of Clark-Leslie Songs, Inc., open last week in the Grand Opera Hou Building. Grant Clark is in Chicag where he is assisting at the new offi

C LAHAN RETURNS FROM SOUTH

Will Callahan, the songwriter, who has been spending the winter in Florida, accompanied by Mrs. Callahan, has returned to his summer home at Bay Ridge, Mich. Mr. Callahan's health is somewhat improved.

"YOUR MAN" CASE DECISION

The United States Circuit Court of Appeals handed down a decision last week affirming the decree given by a lower court to the Ted Browne Music Company in its action against Perry Bradford and Lemuel Fowler in connection with the song "He May Be Your Man, But He Comes to See Me Sometimes," written by Fowler and on which prior contracts were claimed by both publishers, Bradford, and Browne. Approximately $12,000 in royalties on the song were involved.

In the decision, the decree of the lower court was modified, however, in that the Appellate Court ruled that the decree against Abner Greenberg, attorney, for Bradford in his appeal, calling him to account, was erroneous and that that portion of the decree be invested with costs against the plaintiff.

Originally the litigation over the song was started last year by the Ted Browne Music Company of Chicago, who claimed that they had contracts on the song by Lem Fowler entitled "He May Be Your Man, But He Comes to See Me Sometimes," and that Perry Bradford Music Company was also publishing the song. Bradford alleged that he had a prior contract on the song which the Ted Browne Company was supposed to have taken over from another firm, and in the trial that followed testimony was given which resulted in a charge of subornation of perjury against Bradford and others. According to Bradford's attorney, he was merely a victim of circumstances and whatever perjury was committee, if any, was unnecessary, as far as the merits of Bradford's case was concerned. The Ted Browne Music Company in its brief urged the point that Fowler and Bradford had been found guilty of subornation of perjury.

Abner Greenberg, attorney, who represented Perry Bradford in his appeal, announced his intention of filing another appeal and bring the case into the United States Supreme Court. It is his contention that the Court has no jurisdiction of the action, as well as the fact that all the equities in the case are with Bradford. The attorney claims that the case is of extreme importance to the music industry when all the facts are considered.

LEO WOOD IS WRITERS' MANAGER

Leo Wood, secretary of the Song Writers, Inc., was elected general manager of the organization at a salary of $5,200 per year at the meeting held last Wednesday evening at the Broadway (Claridge) Hotel, at which more than 200 songwriters were present. Mr. Wood is to devote his time exclusively to the Song Writers, Inc., but has the privilege of writing songs also.

Other business taken up at the meeting was an outing as proposed by Sam Erlich. This may take place on July 4, but no definite date has been set. The payment of an initiation fee by the members joining the Song Writers in the future was discussed, but no fee was decided on for the time being, further discussion of the subject being left until next week.

BROADCASTERS CONVENE

The National Association of Radio Broadcasters is holding a Convention in Chicago this week for the purpose of making the organization stronger with additional members and for the purpose of devising ways and means of putting music at the disposal of the broadcasters which will not conflict with the American Society of Composers, Authors and Publishers. Other business matters are being taken up also.

"FOUR LEAF CLOVER" PLACED

The Maurice Abrahams Music Company has taken over the song by William Jerome and Frank Williams, entitled "The Four Leaf Clover My Mother Brought Over from Ireland." The number was being published by the writers.

BURLESQUE

NEW HOUSES FOR COLUMBIA CIRCUIT

SEASON OPENS AUGUST 27

Jess Burns, of the Columbia Amusement Company, just returned to New York from a long trip around the country where he was looking over new houses for the circuit for the coming season. Several houses in the East will be added to the circuit just as soon as as the franchises have been signed and returned to the office of the circuit.

It is expected that there will be thirty-eight weeks on the circuit next season, with the one lay-off week in the West.

The official opening of the circuit will be August 27, although most of the shows will open a week or two weeks before that date.

No word has been received as yet from Herman Fahr in regard to Minneapolis and Milwaukee and it is not known as yet if these two cities will play the Columbia Circuit shows. General Manager Sam A. Scribner, before leaving for his vacation, stated that the circuit would not play the two houses they did the past season again, but would play the Miller in Milwaukee and the Grand in Minneapolis if they could get them.

Contracts have been signed to play the Cort Theatre, Wheeling, for three days, which will be the first half of the week. The last half has not been filled in as yet.

The shows will also play the Strand Theatre, Bayonne, for the first three days of the week and the Trent Theatre, Trenton, the last three days. This week will be in between Brooklyn and the Casino, Philadelphia, the shows playing it going West.

TABS IN WILKESBARRE THEATRE

The Grand Opera House, Wilkesbarre, Pa., recently taken over by the James Commerford interests last Monday opened with the policy of running tabloid acts and motion pictures. Jack Singer's "Merry Whirl" was the first attraction to play this house which will give all shows a full week's run. The feature film run in conjunction with the tabloid this week is Douglas Fairbanks' "Robin Hood."

With the acquisition of this house John E. Coutts has now twenty-four houses on his circuit which take nineteen weeks to cover for a show. On June 25 Coutts will add to the circuit the Majestic Theatre, Hornell, N. Y., which will play shows for the full week. The tabs will make a short jump from Olean to Hornell and from there will go to Rochester, N. Y., the following week.

DALEY SHOWS CAST

The following have been signed by Eddie Daley for his shows on the Columbia Circuit for next season: John O. Grant, Babe Healy, Mae Janese, Al Hillier and Hazzard and Spellman for the "Buzzing Round" Company. The "Broadway Brevities" include Lena Daley, Thalma Carlton, Harry Peterson, Walton Brown, Jack "Smoke" Grey and Allie Kennedy.

DEMPSEY AND WOOD CLOSE

Dempsey and Wood have finished their season and will return to New York in August. Margaret Wood is summering at Richmond, Va., and Jack Dempsey at Haverhill, Mass.

GRODZ TO MANAGE SHOW

Issy Grodz will manage Dave Marion's Co. next season.

WANT NEWSPAPER READERS

In cities where newspapers have been accepting display advertising from the burlesque theatres and where they fail to devote space in their reading columns regarding the attractions playing these houses, the Columbia Amusement Company proposes resorting to a new plan of publicity propaganda. According to this plan the Circuit will instruct their managers to purchase space for "readers" instead of display advertising and they feel that through this channel they will get the results they desire and will eliminate the use of type advertisement.

The Columbia people contend that they have a story to tell in advertising of each attraction and that it can be more forcefully told and become more impressive through the medium of the reader than the other type of advertising.

Managers of theatres will be instructed that wherever newspapers refuse to give them readers with their display advertising that they must buy space for the readers. They will also be told that no argument made to persuade them to take display advertisement space, and waive the readers, should bear weight with them, as the Columbia officials contend that if people read display advertisements they will also read the news columns where the readers are placed, and if the newspaper people argue that the latter space is not read, the Columbia people contend that the display advertisements are also passed up by the public, and the medium is not worth while.

COLUMBIA THEATRE CLOSES

The Columbia Theatre playing Dave Marion's show for a summer run closed on Saturday night. Business has been away below expectations which accounts for the sudden ending of the run.

It was the original intention to keep the show in the Columbia for several weeks longer, with a big headliner added to the bill each week.

Eva Tanguay was scheduled to appear with the show this week, had it continued.

"WINE, WOMEN AND SONG" CAST

Among some of the principals Lew Talbot has engaged to appear in his "Wine, Women and Song" show on the Columbia Circuit next season are: Bert Bertrand, Harry S. Le Van, Nate Busby, Jimmie Walters, Gertrude Balston and Viola Spaeth. Talbot will again carry a chorus of twenty-four girls with the show next season.

OPPOSITION TICKET UP AGAIN

The Burlesque Club opposition ticket is up again after it had been called off.

The election will be held on Thursday and a stormy time is expected.

The opposition ticket is confined to the Board of Governors and is made up of Henry Kurtzman, Van Doty, Phil Dalton, Lou Reels, W. S. Clark, and Meyer Harris.

HUNTER UNIT CLOSING

Frank Hunter and his Unit will close this Saturday night at the Lincoln Theatre, Union Hill. The Hunter Unit has been playing the John E. Coutts Circuit ever since he closed with the burlesque show. He will organize a new show to start over the circuit the first of August.

MUTUAL SHOWS FOR ACADEMY

George Jaffe's Academy Theatre, Pittsburgh, which played stock burles o attractions last season, will be one of the "spokes" in the Mutual Burlesque Circuit next season. Jaffe will continue his interest in the management of the theatre.

KEARNEY WITH MINER SHOW

Pat Kearney will be with Miner's "Chuckles" Co. next season.

COUTTS' CIRCUIT FRANCHISES READY JULY 1

NEW SEASON OPENS IN AUGUST

Franchises for the John E. Coutts Tab Circuit will be given out July 1, at the same time the routes will also be published. It was originally intended to give out the franchises on June 15 but due to the fact that Coutts has been receiving so many applications from house owners the past few weeks to play his shows that he has been compelled to postpone the arranging of the routes until the later date.

In addition to the present show owners, there will be twenty or more producers ready with shows to open August 1 when the new season will start on this circuit, giving the circuit over fifty weeks work.

Coutts stated Monday that his circuit would extend East from Chicago to the Atlantic Ocean, which will include the New England States, as well as New York, Pennsylvania, New Jersey, Maryland and the Virginias.

MORRISON'S OPENS JUNE 23

Morris and Bernard will open Morrison's Theatre with musical stock and revues Saturday night, June 23. Frank Hunter will be featured. Others in the cast are: Julius Howard, Max Coleman, Ida Bernard, Mina Bernard, Edward De Veld, Charles Harris, Virginia Ware, Dorothy Roy, Claire Volpi and twenty chorus girls. Morris and Bernard will call the first show "Hello Miss Rockaway" and the second show "Step Along." The bill will be changed weekly.

SIGN FOR "SNAPPY SNAPS"

Lou Lesser has secured for the "Snappy Snaps" Company, Ray Read, Wm. Young, Rex Weber, Mona Mayo, Dollie Lewis and Bonnie Dale.

For the "Smiles and Kisses" show he has signed Lee Hickman, Abe Leonard, Marie Baker, Johnnie Baker, Arthur Stern, Bessie Rosa, and Muriel Claire.

NEW NAME FOR HASTINGS SHOW

Harry Hastings will call his show on the Columbia Circuit next season, "Harry Hastings and His Silk Stocking Revue." This show was called the "Knick Knacks" last season. Those signed so far are Frank Silk, Billy Wallace, Claire Ross, Carney and Carr and Grazer and Arnold.

RETURNING FROM FRANCE

Marie Garden of the "Sweet Bay Bees" company and Jeannette White of the "Step On It" show are on their way home after a tour of France and Italy, and will arrive on the steamer *Conte Rosso*, June 14. They will spend the summer, until rehearsal time, at their bungalow at Rockaway Beach.

SIGN FOR "YOUTHFUL FOLLIES"

Ike Weber last week placed two more principals with W. S. Campbell's "Youthful Follies" on the Columbia Circuit for next season. Those engaged were, Harry Morris, comedian, and Harvey Brooks, straight man.

SIGN FOR DALEY SHOW

Harry Rudder signed last week the following for the Ed Daley shows on the Columbia Circuit next season: Harry Peterson, Al Hillier Althia Barnes, Hazzard Spellman and Mae Janese.

HARER SIGNS TO LEAD

Cain and Davenport has signed Andy Harer as orchestra leader for their "Dancing Around" show.

"SPRING TIME FOLLIES" LIVELY

"Spring Time Follies" is the title under which the Olympic Theatre Stock Company last week offered a lively entertainment. The company was headed by the Lander Brothers, who have been appearing in Wheel Burlesque also in Shubert vaudeville and they scored a big hit as the wandering musicians.

Raymond Paine did good work in the straight role, and sported a wardrobe of classy cut and material. Al Watson made up in Dutch and helped the comedy portion of the entertainment to a marked degree. Eddie Lloyd contributed some good dances and was valuable in putting over some numbers.

Jacque Wilson who spurns the use of tights along with the rest of the ladies in the company appeared to good advantage in several numbers and in bits, including the newspaper dress, which was badly mutilated by her partner, Watson, in picking out ads and bits of news. "Steamboat Sal"; "Bang on the Tamborine"; and "Mumble Jumble" were good mediums for the display of her talent.

Gertrude La Vetta was a lively dancer in various episodes, her best selections being "The New Orleans Street" and "Oo's Baby is Oo," in which number she caressed a big doll with good results.

Eleanor Wilson, as the prima donna, lent her stately presence and winning smile and manners to several scenes with excellent result. "Ten-Ten-Tennessee"; "Dearest," the finish of the first act with many variations; and "Carolina Mammy" served her to good advantage.

John Burke appeared in the burlesque as The Sheik, who was to be entertained by the dancers, that were put up at auction in the slave mart. He was right there with his characteristic *bon mots*, put over in his usual suave style. Mlle. Fifi was the star performer in the Harem, and after she furnished her exhibition there was nothing left for the audience to do but to go home.

This week Gus Fay heads the "Running Wild" show.

WELLS WRITING BROADWAY SHOWS

Billy Wells, who has been identified with the burlesque field as a producer and writer, has been claimed by Broadway producers this season for the purpose of writing and staging material for their attractions. Wells' first chance to show Broadway what he has accomplished in this line will come next Monday night with the advent of George White's "Scandals" at the Globe Theatre. He had written most of the dialogue and scenes for this attraction. His next endeavor on the Rialto will be the supplying of material and staging of the book for Ted Lewis's new Revue, which will be produced in July.

CHORISTERS SHORT

Burlesque chorus girls are scarce around Broadway and Forty-seventh Street this summer. In seasons gone by there was never a day during June that from 150 to 200 were not around the Columbia Theatre building, some in search of jobs and others because they had no place to go. This year, however, producers are searching for them and have great difficulty in locating them as they mostly are employed with tabloid acts and by revues staged in summer parks, gardens and hotels.

BAND FOR "VANITIES" CO.

Barney Gerard has engaged Eli Dawson's "Jazz Craze" band for his "Vanities" Co., on the Columbia wheel.

SIGN FOR "HELLO JAKE"

Tom McKenna, Violet Helson, and Abe Gore will be with the "Hello Jake Girls" next season.

PARRY TO MANAGE GAYETY

Frank Parry will succeed Bob Simons as manager of the Gayety Theatre, Buffalo.

NOW!

is the Time to ADVERTISE

For the Coming Season

MANAGERS! PERFORMERS! AGENTS!

in all lines of the Business are prepared to make and to accept offers for the coming productions.

The Clipper Advertising Columns

will be found effective by members of Dramatic, Vaudeville, Burlesque, Circus, Expositions, Motion Picture Profession, etc.

If you are not engaged, let everybody know it, and you will soon be signed up.

Managers! Advertise your wants! and get just what and whom you want.

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in order to make sure of receiving it regularly during your summer vacation. Do not miss any of the ads.

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Musicians and Vaudeville artists who heard the original manuscript of this number played predicted for it a National and International Hit. This prediction is becoming a fact.

"If you want a song that is a Corker,
Get a Hazel Juel Walker"—
The girl who wrote the prize American Legion song.

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Western Distributors:
SHERMAN CLAY & COMPANY, San Francisco, Calif.

WITHOUT A PEER

GEO. V. RICHARDS, PUBLISHER.....1840 STOUT ST., DENVER, COLORADO

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of June 18, 1923

NEW YORK CITY

Palace—Combe & Nevins—Al. K. Hall—Kerejarto—Eddie Cantor.

Riverside—Zuhn & Dries—Harland Dixon & Co.—Rule & O'Brien—Julius Lenzberg's Orchestra—Senator Ford—Fortunello & Cirinillo—Mabel Burke & Co.

Broadway—Kay, Hamlin & Kay—Princess Wahletka—Walters & Walters—Arnaut Bros.—Walsh & Ellis.

Jefferson (First Half)—Dancing McDonalds—McFarlane & Palace—Williams & Taylor. (Second Half)—Burns & Lynn—Harry Holman & Co.—Holmes & Lavere.

Franklyn (First Half)—Davis & Bradner—Burns & Lynn—Holmes & Lavere. (Second Half)—J. & E. Mitchell.

Regent (First Half)—Dorothy Russell & Co.—Lehr & Mercedes—Norman & Shirley—Bob Hall. (Second Half)—Phenomenal Players.

Coliseum (First Half)—J. & E. Mitchell—Seed & Austin. (Second Half)—Dancing McDonalds—Bob Hall.

Fordham (First Half)—Harry Holman & Co. (Second Half)—Rooney & Bent Revue—Davis & Pelle.

81st Street—Laura Ormsbee & Co.—Grafts & Haley—Jos. K. Watson—Fifty Miles from Broadway.

Hamilton (First Half)—Phenomenal Players. (Second Half)—McFarlane & Palace.

BROOKLYN, N. Y.

Orpheum—Bert Hughes & Polo Team—Creole Fashion Plate—Compliments of Season—Bailey & Cowan—Lydia Barry—Harry J. Conley & Co.—Wright & Dietrich.

Bushwick—John & Ollie Olms—Ruth Roye—Powers & Wallace—Helen Stover—Besser & Irwin.

Far Rockaway (Columbia) (Second Half)—Miller & Capman—Belle Baker—Al. F. Steadman—Seed & Austin.

BALTIMORE, MD.

Maryland—Aileen Stanley—Owen McGiveney—B. & B. Wheeler—W. & J. Mandall—Danny Dugan—Ibach's Band.

BOSTON, MASS.

Keith's—Great Leon—Flo Lewis—Pressler & Klaiss—Ann Gray—Franklyn Charles & Co.—Dave Roth—Canova.

CINCINNATI, O.

Palace—Bellies Duo—Hallon & Day—Wilson Aubrey Trio—Fox & Allyn—Wade Booth—Marie & Ann Clark—Fitch's Minstrels.

CLEVELAND, O.

Keith's 105th Street—Hestor & Vincent—Maureen Englin—Arthur DeVoy & Co.—Henry & Moore—Lydell & Macey—Dance Creations.

Hippodrome—Lawton—Bernard & Searth—Murphy & Clark—Murray Kissen & Co.

DAYTON, OHIO

Keith's (First Half)—Harry Tsuda—Stewart Girls—Jones & Ray—McDevitt, Kelly & Quinn—Wallflower—Galletti & Kokin. (Second Half)—Garcinetti Bros.—Franklyn Ardell & Co.—Four Miners—Jack George Duo—McGrath & Doode—Havanaugh & Everett Revue.

INDIANAPOLIS, IND.

Palace (First Half)—Tan Araki—Jay & Wesson—Morgan & Binder. (Second Half)—Lowe & Stella.

LOUISVILLE, KY.

National (First Half)—Lowe & Stella. (Second Half)—Tan Araki—Jay & Wesson—Morgan & Binder.

MONTREAL, CAN.

Imperial (June 17)—Miller & Fears—Adanac Quartette—Jack Hanley—Lew Seymour—Danise & Payne—Awkward Age.

PHILADELPHIA, PA.

Keith's—Bill Robinson—Jack Norton—Rogers & Allan—Gertrude Barnes—Leviathan Band—Beaumont Sisters—Deagon & Mack.

PORTLAND, ME.

Keith's—Ring Tangle—Willie Solar—Follis Sisters—Frances Arms—University Trio—Ferry Corwey.

SYRACUSE, N. Y.

Keith's—Julius Tannen.

TOLEDO, O.

Keith's (First Half)—Garcinetti Bros.—Jack George Duo—Franklyn Ardell—McGrath & Doode—Four Miners—Havanaugh & Everett. (Second Half)—Harry Tsuda—Stewart Girls—Jones & Ray—Mack Volmar Co.—McDevitt, Kelly & Quinn—Galetti & Kokin.

WASHINGTON, D. C.

Keith's—Bernt & Partner—La Pilarica Trio—Tom Smith—Ethel Barrymore—Anderson & Burt—Margaret McKee.

WHITE PLAINS, N. Y.

Lynn (First Half)—Marie Dawson Morell—Nash & O'Donell—Murray & Alan. (Second Half)—Williams & Taylor.

JACK CLIFF
THOMAS & HAYMAN
ECCENTRIC DANCERS
Have Signed for New York Production—
Chamberlain Brown's Office

ORPHEUM CIRCUIT
Week of June 17, 1923

CHICAGO, ILL.

Palace—Van & Schenck—Mitty & Tillio—Hal Skelly—Toto—The Sheik.

State Lake—Eva Shirley—Frank Sabini—Van Hoven—Don Valerio—Bob Murphy—Weber & Ridnor—Jean Middleton.

DES MOINES, IA.

Orpheum—Land of Fantasy—Silver, Duval & Kirby—Lambert & Fish—Lamberti.

KANSAS CITY, MO.

Main Street—Wellington Cross—Whiting & Burt—Regan & Curliss.

LOS ANGELES, CAL.

Orpheum—Mrs. Rodolph Valentino—Bobby McLean—Claire Forbes Crane—Boreo—Morris & Campbell—Blossom Seeley & Co.—Fannie Brice.

Hill Street—Frank McIntyre—Frank Whitman—Sylvia Clark—The Skatelles—McDonald Three—Edith Clifford—Hughes & De Brow.

MILWAUKEE, WIS.

Palace—Vincent Lopez—Red Caps—Wells, Virginia & West—Smith & Barker—Sheldon, Ballentine & Heft.

MINNEAPOLIS, MINN.

Hennepin—Yarmark—Tom Kelly—Hall & Dexter—Five Lelands—Fiveck & Claret—Frank Devoe & Co.—Glanville & Sanders.

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ACTS ACTS

OAKLAND, CAL.

Orpheum—Alexandria—Bernivici Bros.—Du Val & Symonds—The Le Grohs—Sylvia Clark—Bronson & Baldwin.

ST. PAUL, MINN.

Palace—Olga Cook—Gibson & Connelli—Redmond & Wells—Gardell Pryor & Co.—Rainbow's End—Charles Irwin.

SAN FRANCISCO, CAL.

Orpheum—Leon Erroll & Co.—W. C. Fields—Emerson & Baldwin—Leon Vavara—Tempest & Dickinson—Irene Franklin—Marion Murray—Fox & Sarno.

Golden Gate—Aunt Jemima & Band—Toney & Norman—Three White Kuhns—Wilbur & Adams—Pearl Hickman Kid Act—Roy, May & Embler.

CHICAGO KEITH OFFICE
Week of June 17, 1923

DETROIT, MICH.

La Salle Garden—Douglas & Earl—Tabor & Greene—Farnell & Florence—Warr's Band.

KOKOMO, IND.

Strand (First Half)—Farnell & Florence—Six Belfords. (Second Half)—Stellar Five—Birds of Paradise.

LEXINGTON, KY.

Ben Ali—Orren & Drew—Three Renards—Gordon & Day.

RICHMOND, IND.

Murray (First Half)—Coulter & Rose—Six Nosses. (Second Half)—Farnell & Florence—Six Belfords.

TERRE HAUTE, IND.

Liberty (First Half)—The Cromwells—Skipper, Kennedy Reeves—Stellar's Five. (Second Half)—Weston & Eline.

REMOVAL NOTICE
Miss Rosalie Stewart
Now located in New Offices and Studio
110 W. 47th ST.
Rehearsal Hall to Rent by the Hour

WESTERN VAUDEVILLE
Week of June 17, 1923

CHICAGO, ILL.

Majestic—Gillette & Rita—Brown & Lavelle—John P. Medbury & Eltis—Tom Davies & Co.—Fisher & Gilmore—Desley Sisters—Gene Greene—Four Tamakis.

ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Grace Manlove & Co.—Casey Devlin.

FARGO, N. D.

Grand (First Half)—Grace Manlove & Co.—Casey Devlin. (Second Half)—Burnell & Co.

GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Ebenezer & Co.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Bert Adler. (Friday and Saturday)—Murray & Barton.

KANSAS CITY, KANS.

Electric (First Half)—George & Paul Hickman.

KANSAS CITY, MO.

Globe (First Half)—The Lampinis—McIlyar & Hamilton—Mack & Reading—Billy Smith. (Second Half)—Mons. Herbert—Robb & Whitman—Keith & Parker—Yost & Clady.

MILWAUKEE, WIS.

Majestic—The Earls—De Lorto & Richards—Johnson & Baker—Broderick, Wynn & Co.—Clayton & Lennie—Georgalis Trio.

NORFOLK, NEBR.

Auditorium (June 20 and 21)—Frank & Mae Collins—Murray & Barton.

ST. LOUIS, MO.

Grand—Sinclair & Gray—Morgan & Ray—Visser & Co.—Leonard & Barnett—Voland Gamble—Leroy & Mabel Hart—Black & O'Donnell—Ruberville.

Skydome (June 18) (First Half)—Weber & O'Brien—Watson & St. Alva—Three Lees. (Second Half)—Joe Allen—Long, Mack & Mariam.

SPRINGFIELD, MO.

Electric (First Half)—Gaffney & Walton.

SOUTH BEND, IND.

Palace (First Half)—Stanley & McNab. (Second Half)—Stanley & Wilson Sisters—Nick Hufford—Warr's Jazz Symphonists.

TOPEKA, KANS.

Novelty (First Half)—Mons. Herbert & Co.—Robb & Whitman—Keith & Parger—Yost & Clady. (Second Half)—Bert Adler—La Rose & Lane.

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E. HEMMENDINGER, INC.
JEWELERS
33 WEST 46TH STREET NEW YORK

POLI CIRCUIT
Week of June 11, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—The Clown Seal—Watts & Hawley—Vernon Stile—McLaughlan & Evans—Elkins, Fay & Elkins.

HARTFORD, CONN.

Capitol (Second Half)—S. & T. Marion—Duncan & Joyce—The Dignatons—Carnival of Venice.

NEW HAVEN, CONN.

Palace (Second Half)—Two Lusters—Sandy—Alma Brahan Co.—Shaw & Lee—Gus Edwards' Revue.

SCRANTON, PA.

Poli's (Second Half)—Ethel Parker Co.—Holden & Herron—Morris & Shaw—Harry Kahne.

SPRINGFIELD, MASS.

Palace (Second Half)—Ward & Zeller—Colvin & Woods—Pepieto—Sharkey, Roth & Hewitt—Powers' Elephants.

WATERBURY, CONN.

Palace (Second Half)—Van Baldwin Trio—Ann Suter—Bobby Jackson Co.—Allman & Harvey—Emilie Lea Co.

WILKES-BARRE, PA.

Poli's (Second Half)—Billy Kinkaid—Eugene Emmet Co.—Butler & Parker—The Comebacks.

(*Continued on page 26*)

The Guardian of a Good Complexion
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For The Boudoir
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"IF IT ISN'T RIGHT I MAKE IT RIGHT"

CIRCUS

TALKING FIGURE FOR CIRCUS

The (1T) Company of New York, with their new talking mechanical figure, join the Sells-Floto Circus at Philadelphia, June 11th. Mr. Trexler of the "1T" Company will visit all exposition shows, parks, etc., with a Ford truck on which will be mounted a complete figure for demonstration. Mr. Trexler left New York with his outfit last week on his way to Philadelphia.

FITZPATRICK FOR CIRCUS

J. H. Fitzpatrick, who has been connected for several years as an agent and press agent of circuses, just closed as general agent of Howard Thurston the magician, and after a short stay in New York will go on to Chicago, where he expects to take a position with a circus for the balance of the season.

HARVEY IN CHICAGO

R. M. Harvey, general agent of the Sells-Floto Circus, left New York last week for Chicago, where he will be for the next ten days at the general offices of the circus. Mr. Harvey reports that his circus is still doing a very good business and that it will start shortly on its western territory.

ROBINSON BUSINESS GOOD

A. H. Hooper, general agent of the John Robinson Circus, was in New York for a few days last week on business. Mr. Hooper reports that his circus is doing a very nice business in Canada, where it is now showing, and it will remain in Canada for two or three weeks more.

GENTRY SHOWS DOING WELL

Edward Brannan general agent of the Gentry Bros. and Patterson Combined shows reports from Philadelphia that his Circus is doing a very nice business notwithstanding that it is their first trip east and that he expects to play several spots close to New York.

MOORE WITH SPARKS SHOW

Capt. Jim Moore of Tampa, Fla. is now connected with Sparks Circus, having joined them at Plainfield, N. J. Capt. Moore reports that the show is doing a big business and the only thing to complain about is the shortage of working men.

SELLS-FLOTO IN MASS.

The Sells-Floto Circus played a week of one day stands through Massachusetts to capacity business last week and jump from Pittsfield, Mass. to Phila. where they play the week of June 11th.

CLARKSON IN NEW YORK

Al. Clarkson, general agent of the Golden Bros. trained wild animal circus, left New York last week after contracting several railroad moves for his circus and has gone on to Philadelphia to arrange further booking.

RINGLING SHOW IN AKRON

AKRON, June 11.—The Ringling Brothers and Barnum & Bailey Circus played here on Friday of last week for the first time in two years. Business was exceptionally good with the show.

BARNES PRESS AGENT IN N. Y.

Frank Cassidy, press agent with the Al. G. Barnes Circus was in New York last week looking after his publicity for the nearby towns where the show is scheduled to play.

KUNKELY WITH ENDICOTT CO.

Max. Kunkely is now connected with Endicott-Hammond Co., of New York, manufacturers of tents and other circus supplies.

HAGENBECK SHOW FOR DECATUR

The Hagenbeck-Wallace circus will play Decatur, Ill., on June 22nd.

BIG CIRCUSES IN THE EAST

The three big circuses, the Ringling Brothers and Barnum & Bailey, the Sells-Floto and the Al. G. Barnes are all playing in the east and the routes are running so closely together that it is taking some exceptionally clever work to avoid actual clashes. Many of the towns played are so close together that the drawing strength of the shows is tested to the extreme as hundreds outside of the actual cities played have a choice as to which show to visit.

All the good sized towns and cities in Eastern Massachusetts and New York will be visited by one of the three shows and many by two.

The Sells-Floto Circus last week finished a row of the good sized cities, showing Monday in Fall River; Tuesday, in New Bedford; Wednesday, in Providence; Thursday, Worcester; Friday, Springfield; and Saturday in Pittsfield. A two hundred and eighty-three mile jump took the show into Philadelphia on Sunday, where it plays this entire week.

The Ringling Brothers show is putting in the week in Ohio and New York, playing Youngstown Monday, Jamestown N. Y., on Tuesday, Buffalo Wednesday, Rochester Thursday, Syracuse Friday and Schenectady Saturday. The Sunday jump takes the show into Boston, a distance of 218 miles. One week will compose the Boston engagement and more one day stands in Massachusetts will follow. The Sells-Floto show got the Boston circus money two weeks ago, playing there from May 28 to June 2.

The Ringling Brothers show passed up the good sized towns in New York State failing to make such good cities as Utica, Albany, Troy, and Poughkeepsie. These are however being covered by the Barnes Circus which plays them this week, going into New Jersey immediately after to play Burlington, Asbury Park, Jersey City and Paterson.

The Sparks Circus will also play a number of the eastern towns, with White Plains, N. Y., Mt. Vernon, and Stamford this week.

The Ringling show on June 25 will after leaving Boston be seen in the big cities of Massachusetts commencing with Worcester, New Bedford, Fall River, Providence, New Haven and Bridgeport following, a number of which cities were visited by the Sells-Floto show early in June.

The Walter Main circus is in the middle west, this week playing several Michigan towns with a western route to follow.

The Hagenbeck-Wallace show is also in Michigan playing the big towns of that state as well as those of Indiana.

Canada is getting a look at the John Robinson aggregation, with Stratford, Guelph, Peterborough, Bellville, Kingston, Ottawa, and Montreal to follow this week.

CIRCUS ROUTES

Al. G. Barnes Circus—Amsterdam, 14; Troy, 15; Poughkeepsie, 16; Chester, Pa., 18; Burlington, N. J., 19; Asbury Park, 20; Elizabeth, 21; Jersey City, 22; Paterson, 23.

Sparks Circus—White Plains, N. Y., 12; Mt. Vernon, 13; Stamford, Conn., 14; South Norwalk, 15; Danbury, 16.

Gentry Bros. and Patterson Combined Shows—Carlisle, Pa., 15; Palmyra, 16; Lebanon, 18.

Ringling Brothers—Barnum & Bailey Combined—Buffalo, N. Y., 13; Rochester, 14; Syracuse, 15; Schenectady, 16; Boston, Mass., 18-23; Worcester, 25; New Bedford, 26; Fall River, 27; Providence, R. I., 28; New Haven, Conn., 29; Bridgeport, 30.

Sells-Floto—Philadelphia, Pa., 11-16; Washington, D. C., June 18-19; York, Pa., 20; Lancaster, 21; Wilmington, Del., 22; Trenton, N. J., 23.

Main, Walter L., & Andrew Downie Show Combined—Hillsdale, Mich., 14; Albion, 15; Dowagiac, 16; Gary, Ind., 18; Hammond, 19; Waukegan, Ill., 20; Waukesha, 21; Fond du Lac, 22; Sheboygan, 23.

Robinson, John—Belleville, Ont., Canada, 14; Kingston, 15; Ottawa, 16; Montreal, P. Q., 18.

Hagenbeck, Wallace Shows—Grand Rapids, Mich., 14; Benton Harbor, 15; Michigan City, Ind., 16; South Bend, Ind., 18.

OUTDOOR EXPOSITIONS

"FOLLIES" CHORUS OUTING

The Ziegfeld "Follies" Chorus held their first annual outing at Palisades Park, New Jersey, last Thursday. All of the girls left the New Amsterdam Theatre in automobiles which paraded through the Times Square district and then went to the ferry to be taken to the Park. At the Park, luncheon and dinner was served them, then they were made presents of various articles by manufacturers which consisted of bathing suits, boots and silk stockings the latter donated by Nat Lewis. The girls were then photographed by movie photographers, after which they had swimming races and other events, following which they returned to town in time for the evening performance of the "Follies." Samuel F. Kingston, general manager for Ziegfeld was in charge of the affair.

SHEESLEY SHOW DOING FINE

Capt. John Sheesley manager of the Sheesley Greater Shows has this season one of the finest exposition shows on the road. Business has been very good ever since the opening and all the towns they have so far played speaking in the highest terms of the organization and this week they are playing Milwaukee, Wis., where the show wintered last winter.

KLINE TO FURNISH ATTRACTIONS

Johnny J. Kline has been awarded the contract to furnish the attractions for show to be given by the Big Holy Name Society of Perth Amboy, N. J. The show will be located on the railroad property opposite the depot. The show will be billed as the Allen and Kline combined shows and indications are that this jubilee will be one of the biggest events of the season.

RILEY SHOWS IN PENNSYLVANIA

The Matthew J. Riley Shows played the Celebration at West Easton, Pa., to fair business. The business did not get started until Thursday and the balance of the week was very good. This week the show is playing Tamaqua, Pa., considered one of the best mining towns in the state.

NEW LICENSE FORM HELD UP

Inasmuch as the new license form covering rides and concessions with all exposition shows playing New York City has not been finally decided upon, the license fee of $50 has been suspended for another two weeks. Those now in operation are doing so without cost.

NEW SELLING ORGANIZATION

A new selling organization has been formed in New York under the name of Dolls and Novelties, Inc., Alfred Munzer, president; Robert Freeman, secretary; Sam Ayagoda, treasurer. They are now representing fifteen firms with a total output of 60,000 dolls daily.

GOOD BUSINESS IN MIDDLE WEST

S. W. Glover manager of the Cayuse Indian Blanket Co. of New York and Chicago, arrived in New York last week from Chicago and reports that the Exposition shows, Parks and Celebrations are getting capacity business in and around the middle west.

OKLAHOMA FAIR ON SEPT. 23RD

The Seventeenth Annual Oklahoma State Fair and Exposition will be held in Oklahoma City on September 22 to 29 inclusive. John E. O'Neil is president and Ralph T. Hemphill secretary and general manager of the exposition.

SEA BREEZE PARK OPENS

Sea Breeze Park, an amusement park outside of Rochester, N. Y., operated by the Rochester Street Railway Company, began its season last Monday. Several free acts supplied by the Frank Wirth office are being used.

BIG CROWD AT CONEY ISLAND

A crowd estimated at 500,000 crowded all Coney Island on Sunday and hundreds of homeward-bound Shriners from the convention in Washington took in the sights of the amusement resorts and the new Boardwalk.

Ten young men paraded the walk in bathing suits and found themselves shortly afterward in the police station while the score or more of alleged pickpockets kept the officers busy. Fifteen kids were lost and found themselves cared for in the station while innumerable women who had evidently forgotten their stockings in the bath houses went scurrying back following warnings by the officers to get the rest of their costumes.

Business along the Boardwalk and all other parts of the Island was excellent during the entire day, which was a long one.

CAPACITY FOR RUBIN SHOWS

The Rubin and Cherry Shows are playing to capacity business, week before last they did a banner business at Burlington, Iowa, last week in Bloomington, Ill. the Rides, Shows and Concessions all had a very good week and with Chicago and Detroit booked the show will be a big winner notwithstanding the bad start they got coming out of the south on account of the weather.

BULL FIGHTS FOR NEW ORLEANS

NEW ORLEANS, June 11.—Providing the bulls are killed at each fight, the Society for the Prevention of Cruelty to Animals will allow a series of eight bull fights to take place here beginning June 30 at the Coliseum. The bulls used will be imported from Piedras Negras, Mexico, and a troupe of toreadors are due from Spain to combat them. A percentage of the proceeds will go to various city charities.

FIRE DESTROYS GRANDSTAND

NEW BRAUNSFELS, Tex., June 11.—A fire on Monday night destroyed the grandstand at the Fair Grounds here. The stand had just been completely gone over and was practically new when the fire broke out. There was no insurance on the structure.

TOURIST CAMP OPENING

FORT WORTH, Tex., May 28.—The Trinity Park tourist camp will be opened here this week. The new park will be equipped with baths, places for washing clothes, cooking and all modern conveniences.

The camp is opened to all automobile tourists passing through Fort Worth.

SIGN WITH BERNAGDI SHOWS

M. B. (Duke) Golden and Louis Cordelli who had their Catapillar Ride with the World At Home Shows are now with the Bernagdi Greater Shows which they joined at Utica, N. Y. last week.

BONELL IN NEW YORK

Harry Bonell closed with the J. F. Murphy shows in Charleston, W. Va., and came to New York. Mr. Bonell will devote his time to independent promotions in and around New York.

DIVING SHOW AT CONVENTION

John A. Pollit of Chicago has a Diving Girl Show at Washington, D. C., for the Shriners' Convention. On account of the very hot weather business has only been fair.

"WORLD OF MIRTH" AT SHORE

The World of Mirth Shows, Boyd and Linderman, managers, jumped from Washington, D. C., where they played during the Shriners' Convention, to Atlantic City, N. J.

CARROLL AND EQUITY

(*Continued from page 5*)

the company one hundred per cent Equity, that Carroll blocked their chances at the outset by announcing that although he would like his company to join the Equity, he would not discharge any one of them if they didn't. It is upon this phase of the case that hinges whether Carroll's action shall be adjudged a lockout by the stage hands' and musicians' unions.

Carroll maintains that he acted within his rights in not coercing his company to join the Equity, while Emerson and Dulzell are equally certain that were it not for Carroll's statement to his company, in the presence of the Equity officials and prior to their being given an opportunity to organize them, they would have undoubtedly been successful in making the company one hundred per cent Equity.

According to Dulzell, had Carroll assembled his company from vaudeville and had gathered his choristers from a non-Equity group, he could have continued without molestation from Equity. It is the fact that Carroll had Equity members rehearsing in his production and later "locked them out" that has prompted Equity to place him on the "ban list."

"Had he been on the level in the beginning," said Dulzell, "he would not be in this mess. Instead he told us that he was assembling a vaudeville show. Later we found out that it was a regular revue and naturally stepped in to protect our interests. Despite Carroll's assertion that he lent us every co-operation to organize the company, we know that he did everything possible to hinder us from doing so."

"After he had announced to the company that he would not discharge any member who refused to join Equity he closed the door on our chances. Even then Mr. Gillmore headed for the door, explaining that there was little use of him saying anything further. Carroll said, "I'll withdraw that remark," but the damage had already been done.

"As to Carroll having done any favors for the Equity or the Equity Players, that is ridiculous. The Equity Players, through a spirit of friendliness toward Mr. Carroll, moved 'The Rivals' to his theatre, but paid him a weekly rental of $3,000."

$1,000 PRIZE FOR SONG

A prize of $1,000 is offered by William H. Woodin, chairman of the advisory and finance committee of the Silver Jubilee Exposition in its second week, for the best march song written about New York. The composer and author of the song are to receive half of the prize money, but there is no restriction to prevent one writer from doing both the lyric and music.

Words and music for the municipal anthem should be sent to City Chamberlain Philip Berolzheimer not later than June 10th, at the Chamberlain's booth at the Grand Central Palace. The only restrictions on the song contest are that the efforts of the writers must be about New York and its progress in the last quarter century. The person whose song wins the contest may have the honor of singing it in front of the Mayor and other city officials, provided the writer is capable of singing it. If not another singer will be chosen.

STEPPE AND O'NEIL TO SPLIT

Steppe and O'Neil, who were with one of the Shubert Units shows and have since been playing in the middle west in vaudeville, are to split. Steppe, formerly in burlesque, will return to that field and O'Neil will continue in vaudeville with a new partner.

MUSICAL STOCK FOR ORPHEUM

OKLAHOMA CITY, Okla., June 11.—The Orpheum Theatre here last week inaugurated a season of musical comedy stock, a company of twenty-five players presenting what are billed as shows "Direct from Broadway, New York" for two performances daily, with a change of bill each week, under the name of the Orpheum Musical Stock. The company, under the direction of Buckley and Sullivan, are here for an indefinite run.

The cast is headed by Max Ford, of the original Four Fords, and Madeline Randolph, the leading woman for the past three years with the Roof Garden Show. The balance of the cast consists of Jane Hazelton, Jack Collins, George Stanley, Lee Bumont, Jack West, Martin Gibbons, Kay Norman, William Pollard and a chorus of fifteen.

MATTIE KEENE TO DO PLAYS

Several unproduced plays by the late Ella Wheeler Wilcox are to be staged in the near future as a result of a Little Theatre movement started by Miss Mattie Keene, one of the players in "Caroline" at the Ambassador Theatre. Miss Keene has already interested several residents of New Rochelle, where the plays are to be produced during the summer.

NANCY FEIN MARRIES

A surprise party was given in the professional rooms of Irving Berlin, Inc., on Friday night for Miss Nancy Fein, an employee, who was married the following day to Stanley Menser, of this city, a non-professional. As a wedding present from her fellow employees Miss Fein received ten ten dollar gold pieces. Eddie Elkins furnished the music.

WHISTLE NOVELTY RECORDS

The Okeh record company has recorded solos played by Sam Cook, inventor of the E. Z. Flute, a small whistle which has often been heard on the street, at ball games and similar places. This is the first time that such records have been made and is proving a popular novelty.

TRIANGLE RELEASES TWO

The Triangle Music company have added two new numbers to their catalogue, preparatory to their summer campaign. "Carclita," a Spanish fox-trot, is one, and the other is by the writers of "Falling" entitled "You Are Easy to Remember," a fox-trot ballad.

POLLACK FOR ATLANTIC CITY

Bernie Pollack, of the Jack Mills, Inc., sales staff, will have charge of the Mills Atlantic City headquarters, which will be located at the Breaker's Hotel. A crew of song pluggers will also be in charge of Mr. Pollack.

BERLIN BACK FROM LONDON

Irving Berlin arrived from England last Friday on the S. S. *Aquitania*, having witnessed the initial performance of the first edition of the Music Box Revue in London. He is now preparing a score and lyrics for the third Music Box show, to be staged next season.

SMITH WITH JACK MILLS

Charles Smith, one of the best known free lance arrangers in New York, has been engaged by Jack Mills, Inc., to do Mills songs exclusively.

NEW BYRON GAY SONG

Byron Gay's new song, "Little Rose of My Heart," a fox-trot ballad, has gone to press and is being released shortly by M. Witmark & Sons.

BOAG AND GILDA GRAY IN SUIT

Gaillard T. (Gil) Boag, proprietor of the Piccadilly Rendezvous and associated with the Salvins in several of their other restaurant enterprises was last week arrested by the deputy sheriff in a civil action growing out of Boag's sale of a used car to John W. Crosby, Crosby alleging that Boag misrepresented the car as being in good condition and having been run only 800 miles. Boag was arrested on a civil order signed by Justice Finelite and released on $1,100 bail. Gilda Gray was mentioned in connection with the suit but was not arrested.

Crosby, who acts as personal representative and has offices at 3 West Forty-seventh street, bought the car after Mrs. Fern Crosby, his wife, had visited Gilda Gray at Rockville Center, L. I., and been told by the dancer that Gil Boag had a Bearcat Stutz, 1921 model, which had been run only 800 miles, that the cafe owner wished to dispose of as he intended to purchase a new car and did not have room enough in his garage for five cars. Crosby made arrangements to buy the car, paying Boag $1,000 down, but when he called for it he was told that it was in New York being overhauled. Boag's chauffeur later brought the car to Crosby's office but Crosby was unable to start it and had it taken back to be repaired. Boag's chauffeur made delivery a second time but again the car would not run and two tires gave out. Crosby left the car in the street and notified Boag to call for it, he says, but this the cabaret man refused to do.

Crosby offered in evidence an affidavit by Paul L. Becker, general manager of the Stutz used car department, stating that the car was a 1918 model and had been run 25,000 to 50,000 miles. Crosby is suing for the $1,000 he paid Boag and for $167 additional he spent for repairs.

MORRISEY TO DO NEW REVUE

Will Morrisey, who has been in the habit of alternating his production activities between New York and Chicago, has selected New York for his next comedy onslaught and is assembling an intimate summer revue entitled "Errors of 1923." The piece is said to be an elaborated version of Morrisey's "Hollywood Follies" and will be offered by a cast of stage and screen stars. Among those already signed are Marguerite March, Billy West, Jean Granese, Ethel Gibson and the Green Sisters. The piece will go into rehearsal next week and will open at a Broadway playhouse in July.

CHAMPION DANCES NINE DAYS

ST. LOUIS, June 11.—All long distance dance records were broken here last week by Bernie Brand who established a continuous record of dancing which lasted 217 hours.

He broke all previous records in the previous marathon dancing at the dancing contest held here and after he had passed the 195 hour mark continued on to the point of nine days and one hour, the sole survivor of twenty-two persons entered in the contest, which started on June 1st. Brand won $5,000 in prizes.

JOLLYLAND PARK OPENS

AMSTERDAM, N. Y., June 8.—Jollyland Park opened Decoration Day under new management. Besides a dozen attractions there is a lake for boating and a ballground. This park was known as Ideal Park last year.

"COVERED WAGON" FILMS ROUTED

The Klaw and Erlanger and Shubert Theatre booking offices during the past few weeks have laid out routes for eleven companies of the motion picture film "The Covered Wagon" which will tour the United States and Canada, covering every town and city which has a poplation of 25,000 persons or more. The tour will begin with the first of the companies opening in the middle of August and with all of them being on tour by the end of September. The picture will travel as a road show and the admission scales to be charged will be $1.50 and $2.00 top with two performances being given a day. "The Covered Wagon" is the first of the supermotion pictures to be routed by the Erlanger-Shubert combine next season.

WEBER AND FRIEDLANDER'S SHOW

L. Lawrence Weber and William B. Friedlander will place into rehearsals this week, a new musical comedy, the book by Harlan Thompson and music by Harry Archer, which is as yet unnamed. Nan Halperin has been engaged to be featured in the production, which is scheduled to open on July 18 in Asbury Park. It will come into the Longacre Theatre during the last week in July or the first week in August, Walter Brooks, who put on "Go-Go," "Shuffle Along," "Liza" and others, is to stage the show.

"HOLLYWOOD" FOR ORPHEUM

CHICAGO, June 9.—"Hollywood," a Paramount feature, will be one of the early attractions at the remodeled Orpheum Theatre, which Jones, Linick and Schaefer expect to have ready for its formal re-opening by July 1. The remodeling is going on without cutting out pictures. There will be new seats, a new front and other changes with the house completely redecorated. The Orpheum is one of the wonder picture houses of Chicago, and promises to shortly start on another period of prosperity.

MORRIS COAST OFFICE OPENS

Mrs. Jean Loughborough, a Los Angeles newspaper woman, has been placed in charge of new offices opened by William Morris, Inc., in Los Angeles, pending the arrival there in August of Martin M. Wagner, who is in charge of the coast enterprises for the Morris office. The Los Angeles office is being used for the sale and purchase of plays for film productions and the placing of principal people with the large producers.

NEW THEATRE FOR JAMAICA

Charles G. Stewart and Stanley Sharp this week closed contracts for the erection of the Colonial Theatre, Jamaica, which will be a $500,000 structure seating 1,600 persons and will be operated on a policy of playing legitimate attractions only.

Work on the structure will start July 1st and it is expected that it will be finished March 1, 1924. Besides the theatre the building will contain an assembly room seating 1,000, and stores and offices.

WAGNER LIFE FOR FILMS

Percy Wedon is busily engaged financing the making of a motion picture based on the life of Richard Wagner, the composer. The scenario was written by Harry B. Smith, and is entitled "The Chained Eagle." Several prominent German capitalists are interested in the venture and have subscribed for stock in the producing concern.

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FLEMING SISTERS

AMERICA'S REPRESENTATIVE CONCERT STARS

THIS WEEK B. F. KEITH, 81st STREET

AUTHORS RAP THE PICTURES

At the meeting of the International Congress of Motion Pictures Arts held at the Waldorf-Astoria Hotel last week, several American and foreign authors who had been asked to be present were loud in their denunciation of moving picture methods and the utter disregard shown by producers for original and truthful stories. Basil King, one of the author-speakers, said:

"I understood when the invitation came to me that we were coming to a meeting at which the interests of the author would be considered. I have heard nothing but that this is going to be a great advertising scheme for the producers, and, while I am not making that assertion for myself, I should like to feel clearer in my own mind as to whether we poor authors, who are like so many sheep, can be led by the nose anywhere and by anybody."

Mr. King told of going to California with five other authors, "and all but one of us came out feeling that whatever there was in motion pictures, it was not for any of us. We never wanted to hear the name of the motion pictures again. That was the feeling with which we saw our contracts automatically ended."

Mr. King stated that he had never made a cent from the screen, but declared that he had written a story expressly for the pictures, sold it to a magazine and that it later passed through the hands of a story committee of the moving picture company and finally came out on the screen ridiculous and totally unrecognizable.

W. B. Maxwell, English author, who also spoke, granted that the moving picture had become a power in the world but questioned whether the power was progressing. Julien Jacques Champenois, a French delegate, emphasized the danger to international relations through poorly made pictures and cited the case of several American productions dealing with episodes in the French revolution that had caused unfavorable comment in France.

RECORD BREAKERS CAST

Jack Reid has signed so far for his "Record Breakers" on the Columbia Circuit next season, Bert Hall, Morris Perry, Billy Combe, Hy Jansen, Maida Firmin, Emily Keller, Pauline Hall, Tim Healy and the Two Seminoles. Reid will handle the principal comedy himself in the show.

FRANK NAULTY SIGNS

Frank Naulty, who has been in vaudeville the past few years, has signed with Sim Williams Show for next season, to play straight.

CASTING "VILLAGE FOLLIES"

John Murray Anderson has been holding tryouts during the past week at the Casino and Shubert theatres for principals from which he will select those who are to appear in the fifth annual edition of "Greenwich Village Follies." Although Anderson has had more than fifty performers of reputation parade before his critical eye he has not committed himself on a single contract.

Anderson is also establishing a new precedent for gathering chorus beauties. In previous years he has had girls submitted by various agencies. This year he is attempting to attract distinctive types among fashion and artists' models. He has placed advertisements in all of the fashion periodicals and hopes to interest new types for the chorus of the new edition of the Greenwich Village show.

Another departure for this year's show will be the fact that the playlets and skits shall be selected in competitive contest rather than from a single author, as had been the habit with this annual revue. Anderson has invited all well known musical comedy authors to submit material to him and he will select the best of it for the forthcoming show.

NELSON IS CHAIRMAN

Henry P. Nelson, manager and part owner of the Capitol Theatre, Elizabeth, N. J., has been elected chairman of the Convention Committee of Motion Picture Theatre Owners of New Jersey, and is slated for State Secretary, which will be decided at the Convention to be held at the Alamac Hotel at Lake Hopatcong June 26, 27, 28 and 29. Nelson is also general manager of the Gold-Hennes Enterprises, which controls fourteen theatres in the State of New Jersey. Nelson up to five years ago was in burlesque, having appeared with the Hurtig and Seamon attractions on the Columbia Circuit for a number of years.

WALKER BACK FROM SARANAC

John E. Walker has returned from Saranac Lake, N. Y., to his home at Whitestone, L. I., and is being treated for gland enlargement at the Memorial Hospital, New York.

WALDRON SHOW CAST

Those engaged so far by Jack Singer for the Charles Waldron Show next season are Ernie Mack, Scottie Friedell, Gene Schuller and Jack Cameron.

CALIFORNIA TRIO CLOSES

The California Trio closed its season at the Columbia, New York, last Saturday night and left for their homes for a rest. Ben Joss is spending his vacation at his home in Minneapolis. Jimmy Hall is at his home, No. 103 School Street, New Bedford, Mass. Harry Bard is taking a rest in the mountains. The act has not signed up for next season as yet.

"MISS VENUS" CAST

The "Miss Venus" Co., under direction of E. L. Spiro on the Mutual wheel, next season, will include Billy Grady, Jackie Addison and Billy Kelly.

"FOLLIES OF THE DAY" CLOSING

BOSTON, June 11.—"Follies of the Day," Barney Gerard's show at the Gayety Theatre here will close on Saturday night of next week.

SIGN FOR TED LEWIS SHOW

Arthur Pearson and Ted Lewis have secured Lewis and Dody, James Coughlin and Patte Moore for the Ted Lewis Frolics.

LOUISE GARDNER SIGNS

Louise Gardner, formerly with the Billy Watson Show, has signed as ingenue with Doc Tunnison's show on the Mutual wheel.

CLEORA OUT OF BILL

Cleora was out of the bill at the Irving Place Theatre, New York, last week, but is appearing at every performance this week.

NICOLAI IN DETROIT

George H. Nicolai, secretary of the Producing Managers Association left last Thursday for a two week trip in Detroit.

SCHULER SIGNS WITH WALDRON

Gene Schuler has signed for Charles H. Waldron's show for next season, under the management of Jack Singer.

"SHUFFLE ALONG" CLOSES JUNE 23

The original company of "Shuffle Along" will close its second season on the road in Atlantic City on June 23. The show will be sent out again in September.

NO MORE MARATHON DANCES

CHICAGO, June 11.—Marathon dancing was held unlawful and degrading to health and morals by Circuit Judge Friend.

He refused to grant an injunction restraining the police from interfering with a seven-day Marathon dance which Harry Kuffman, a promoter, proposed to hold in the Coliseum this week.

"In such protracted dances, in which men and women engage, there is a moral danger which must be considered," the judge said.

"They are held to attract the morbid curiosity seeker and are identical with bull fights or cock fights. The contest has nothing of art or beauty in it. It is a sheer test of animal endurance."

WOOLFOLK TO MANAGE COLONIAL

Billy Woolfolk, formerly manager of the Gayety at Louisville, will manage the Colonial Theatre, Cleveland, next season.

SIGN FOR JACOBS & JERMON

Jacobs and Jermon have signed Jack Stanford, and Florence DeVere.

LUBIN WITH GERARD

Al Lubin will be connected with Barney Gerard's staff for next season.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Follies of the Day—Gayety, Boston (indefinite).

COUTTS TABLOID CIRCUIT

Dancing Around—Academy, Newburgh, N. Y., 11-16.
Frocks and Frills—Empire, Glens Falls, N. Y., 11-16.
Jamboree (Frank Hunter), Lincoln, Union Hill, 11-16.
Loveland Girls, Family, Rochester, 11-16.
Merry Whirl—Grand Opera House, Wilkes-Barre, Pa., 11-16.
Step Along—Oneonta Theatre, Oneonta, N. Y., 11-16.
Stepping Some (Niblo and Spencer) Glove, Gloversville, N. Y., 11-16.
Vanity Box Revue (Billy) Gilbert—State Theatre, Corning, N. Y., 11-16.
Powder Puff Review (McAllister & Wilson)—Strand, Bayonne, N. J., 11-16.

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I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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SIX "BAT" COMPANIES TO TOUR

Beginning the fourth season of the presentation of Mary Roberts Reinhart and Avery Hopwood's play "The Bat," Wagenhals and Kemper will send six companies on tour that will cover every corner of the United States and Canada, with four of the companies repeating in seventy-five per cent. of the territory they play. The other two companies will enter virgin territory, one company playing through Texas and the southwest and the other through New England, eastern Canada and Nova Scotia.

The number one company will get started at Niagara Falls, New York, where it will play a repeat date on August 20. The second company to start will give its initial performance at Brockton, Mass., and then hit the southern trail. The next company to start will be the "City" company which will open in Jersey City on Labor Day and will then play the Subway Circuit after which it will go out on the week stands through the east and middle west. The fourth company which will be known as the Coast company will give its initial performance at Annapolis, Md., then will tour through Pennsylvania, Ohio, Michigan into Canada where it will go over western Canada and then go to the Pacific Coast. This company will also play a number of week stands as well as the city company. The fifth company which will be known as the "Texan" company will get its start at Des Moines, Iowa, on September 17 and will then hit for the Texas trail. The sixth company to be known as the New England and Canada company will also start on that date at Stamford, Conn.

Each of these companies are routed to play a thirty week season and play at a $2.50 top scale.

In the repeat territory to be played by the shows this season the majority of it will be for the second time, but in some instances the companies will visit cities and towns for the third, fourth and fifth engagement. In Detroit the company which will play there will increase the amount of engagements in that city to six. Each of the engagements in Detroit has been for one week, with the company on the fifth engagement doing a gross business of more than $15,000 on the week, or equal to the amount done on the third and fourth engagement combined.

The San Francisco date brings the show into that city for the third time. The first time the company played three weeks which was followed by another three week engagement late last season and according to present plans the company next season will play that city for two weeks.

Another city which will have the show for the third time is Salt Lake City, Utah. The first engagement there was for three days and the second for three nights and a matinee. On the second engagement the show drew on an average of $500 more a night than was gotten on the first visit. The third date will be for one week in that city.

In routing the shows for the past two seasons Wagenhals and Kemper directed their booker to play all regular one night stands two nights; all two night stands three nights and all three night stands a week. Through this method of playing on the regular one-nighters where the show got off to a fair opening on the second night it sold out completely, while on the other stands the business built up at each performance after the opening which gave the show a good profit on its run in each place.

Next season the shows will be booked over the regulation time in all stands and will be expected to make the final clean-up for the producers on this tour, as it is expected the show will be released for stock company usage during the 1924-25 season.

Endeavors will be made during the season to have the attraction play return dates in Chicago, Philadelphia and Boston, appearing in each of these cities for an engagement of at least four weeks. It is also likely that late next season a New York house may be procured, probably the Morosco where the original attraction opened August 23, 1920, where it will be kept until the beginning of the summer.

McNALLY'S BULLETIN No. 8

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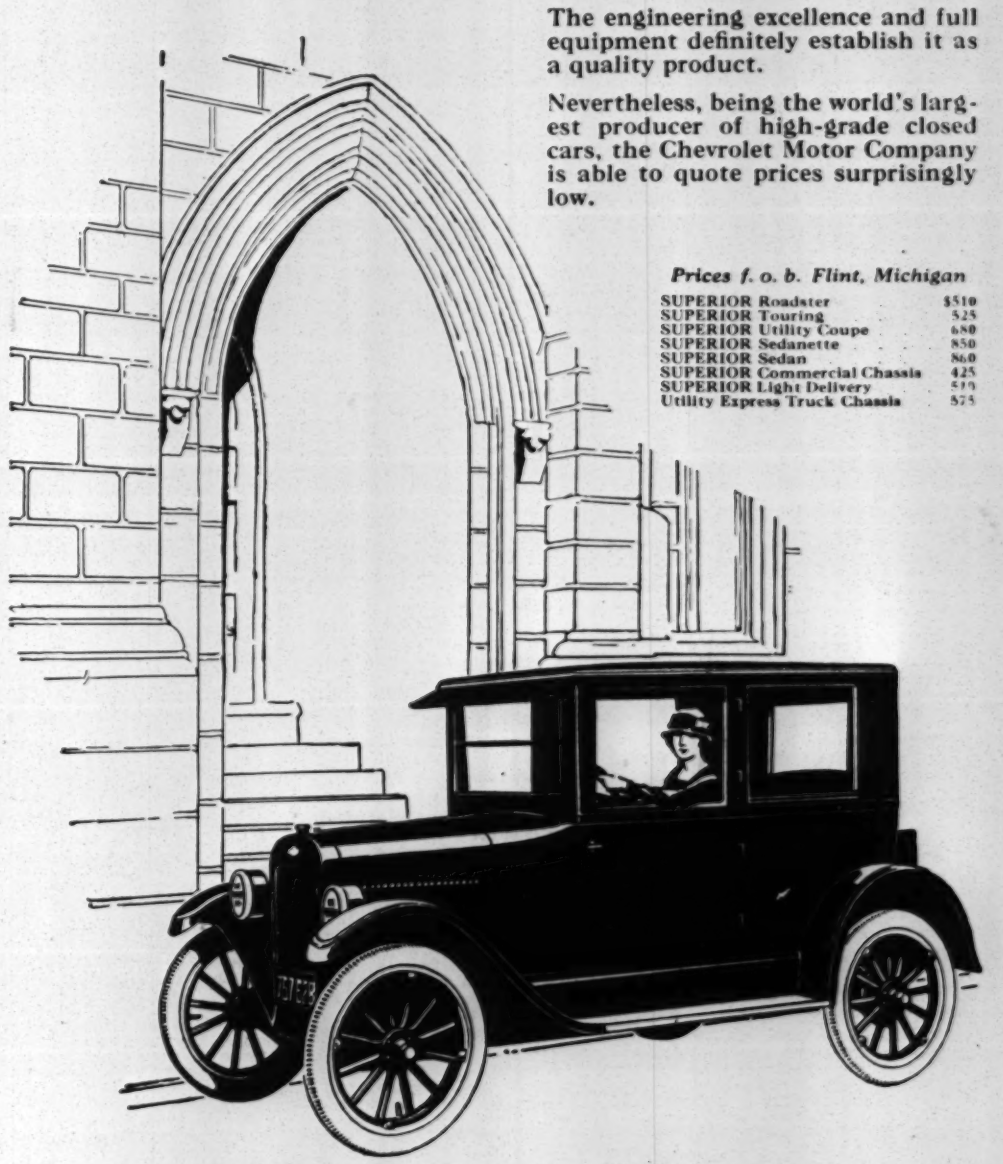

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TWO LAWRENCE PLAYS FOR B'WAY

Vincent Lawrence, author, will have two of his plays on Forty-eighth street next season, opening a week apart. The first will be George M. Cohan's production of "Two Fellows and a Girl," which opens at the Vanderbilt Theatre on August 13th, and the second will be William Harris, Jr.'s production of "In Love with Love," which opens at the Ritz Theatre on August 20th. In the cast of the latter play will be Margalo Gillmore, Robert Strange.

ROYLE WRITES A PLAY

Edwin Milton Royle has completed a new drama, "The Conqueress," which will be produced late in August with his daughter, Selina Royle, featured in the cast.

B. F. Keith's
PALACE
Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50

PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

VAUDEVILLE BILLS
(Continued from page 21)

WORCESTER, MASS.

Poli's (Second Half)—Gray Sisters—Jack McCowan—Mme. DuBarry Co.—Henry & Moore—Runaway Four.

F. F. PROCTOR
Week of June 11, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Williams & Wolfus—Aileen Stanley—Reilly & Waters—Dave Roth—Crane Wilbur Co.—Melodies of Yesterday.

23rd St. (Second Half)—Flo Brady—Coakley & Subers—Hal Johnson Co.—Bobby Randell—Stanley Gallini Co.—Lalova Gilmore Co.

58th Street (Second Half)—Dezzo & Retter—Laura Ormsbee Co.—Jo Jo Dooley—Sweeney & Walters—Oddities of 1923.

125th St. (Second Half)—Bison City Four—Daver, Ferguson Co.—Kafka & Stanley—Mild Parker—Block & Dunlop—Hibbitt & Mallo.

ALBANY, N. Y.

(Second Half)—Jack Hanley—Danise & Dayne—Lew Seymour Co.—Dwyer & Orma—Eleta Garcia.

MT. VERNON, N. Y.

(Second Half)—Son Dodgers—Mel Klee—Dot Russell Co.—Sankus & Silvers.

NEWARK, N. J.

Eight Blue Demons—Olson & Johnson—Seed & Austin—Shone & Squire—Beaumont Sisters—Fej & Orchestra.

SCHENECTADY, N. Y.

(Second Half)—Morell's Dogs—Kennedy Bros.—Pritchard & Rock—Anger & Packer—Royal Purple Girls.

YONKERS, N. Y.

(Second Half)—Healy & Cross—Old Timers—Amy Dean Co.

B. F. KEITH BOOKING EXCHANGE
Week of June 11, 1923

NEW YORK CITY

Broadway—Murray & Allen—Jos. K. Watson—Harry Holman Co.—Jim & B. Morgan—Canton Trio—Diamons Three.

Fordham (Second Half)—J. & E. Mitchell—McFarlane & Palace—Dooley & Sales—Gene Morgan.

Jefferson (Second Half)—Arnaut Bros.—Swift & Kelly—Harrison & Dakin—Rule & O'Brien—Paul Sydell.

Regent (Second Half)—Hawthorne & Cook—Crafts & Haley—Leonore Kern—L. & H. Ziegler—Zeck & Randolph—Pepita Grancos.

Coliseum (Second Half)—Stars of the Future—Royal Gascoynes—Tom Smith—Rhodes & Watson.

Franklin (Second Half)—B. & B. Wheeler—Wm. & Joe Mandell—Dotson—Owen McGiveney—Herman & Shirley.

Hamilton (Second Half)—Harry Holbrook Co.—Lehr & Mercedes—Holme & Lavere—Dancing McDonalds.

81st St.—Chic Sale—Al & F. Hall Co.—Mary Haynes—Fleming Sisters—Aaron & Kelly—Anderson & Yvel.

Comic Sketch Wanted

WRITER TO PREPARE ORIGINAL COMIC SKETCH with spoken words. Send letter outlining experience, etc., with telephone number and address for appointment to Box 44, Station D, New York, N. Y.

BROOKLYN, N. Y.

Flatbush—Sealo—Davis & Pelle—Rooney & Bent—Burke & Durkin—Russell & Mazoni.

Prospect (Second Half)—Dealens—Van & Tyson—Billy Arlington Co.—Fern & Maree.

Greenpoint (Second Half)—Stepping Fools—Archer & Belford—Wm. Ebbs.

Henderson's, Coney Island (Second Half)—Hector—Wyeth & Wynn—Phenomenal Players—Leigh & Jones—LaFleur & Portia.

Far Rockaway (Columbia)—Folsom, Deny & Band—Juliet—Wm. & Taylor—Walters & Walters—Murray & Oakland—Lopez & Band—Yorke & King—Kay, Hamlin & Kay.

ASBURY PARK, N. J.

Main Street (Second Half)—Capitol Revue—Dixie Four—Adelaide Bell Co.

BINGHAMTON, N. Y.

(Second Half)—Bennington & Scott—Harry L. Webb—Hal & Francis—Golde & Goldie—Bi Ba Bo—Green & Parker—Rose Selden Bros.

BOSTON, MASS.

Boston—Gordon & Kenny—Senna & Weber—Elsa Ryan Co.—Willie Solar—Carr & Brey.

Scollay Sq.—Chas. Ledegar—Nell O'Connell—Mardo & Rome—Melroy Sisters—Howard & White—Joe Darcy—Janet & Harry Shields.

Washington St.—Pitzer & Day—Ulis & Lee—Nolan Leary Co.—Brown's Sisters—Hanako Japs.

BRADFORD, PA.

(Second Half)—Dillon & Milton—Hodge & Lowell—The Movie Masque.

BROCKTON, MASS.

Strand (Second Half)—Kane's Marionettes—Freed, Harrison Co.—Jack La Vier—Goslar & Lusby.

CAMBRIDGE, MASS.

Central Square (Second Half)—Manuel Romain Trio—Ethel McDonough—Britt Wood—Sternad's Midgets.

CARBONDALE, PA.

Irving (Second Half)—Hazel Redford—Edith Lamond—Kelso Bros. Delisle.

CHARLESTON, W. VA.

(Second Half)—Visions La Flame—Low & Stella—Fred Gray Co.—Ray & Hillard—Henry Margo Co.

CLARKSBURG, W. VA.

(Second Half)—Jack McLeod—Demarest & Williams—Jos. E. Bernard Co.—Jeanette Childs—Berndt & Partner.

ELMIRA, N. Y.

(Second Half)—Louis Stone—Wallace Galvin—Pressler & Klass—Lloyd Nevada Co.

HARRISBURG, PA.

Majestic (Second Half)—Southland Entertainers—Al Shayne.

HOLYOKE, MASS.

(Second Half)—Ergotti & Herman—Renard & West—Mack & Marion—Guy & P. Magley.

HORNELL, N. Y.

(Second Half)—Fred & Hazel Gardner—Edward Clark—Zuhn & Dreiss—The Bam Bams.

JERSEY CITY, N. J.

Frank Lynch Co.—Baker & Rogers—Bender & Mack—Geo. & L. Mitchell—Down Home Trio.

JOHNSTOWN, PA.

(Second Half)—Besser & Irwin—Eugenie La Blanc—Grace Valentine Co.—Rex Circus—Joe Whitehead.

LANCASTER, PA.

Colonial (Second Half)—Paul Brady—Mack & Hastings—Chas. Keating Co.—Venetian Five.

LYNN, MASS.

(Second Half)—Strad & Legata—Johnny Harrigan—Goetz & Duffy—Doyle & Christie.

MONTREAL, CAN.

Imperial—University Trio—Mary Jane—Ring Tangle—Follis Sisters—Pardo & Archer—Inglis & Winchester.

MORRISTOWN, N. J.

Armstrong & Downey—50 Miles from Broadway—North & South—Sallie Beers.

NEW BEDFORD, MASS.

Olympia (Second Half)—Clairmont & Angie—Francis Arma—Courtney, Keys & Paterson—Freda & Anthony—Will & G. Ahearn.

NEW BRITAIN, CONN.

(Second Half)—Mast Sisters—McKissick & Holliday—Wilbert & Dawson—Let the Public Decide.

NEW BRUNSWICK, N. J.

(Second Half)—The Herberts—Hardy & Morgan—Jim McWilliams—Mlle. Ivy Co.

NEW LONDON, CONN.

(Second Half)—DeWitt & Meyers—Payton & Ward—Bobbe & Stark—Mme. Herman Co.

PASSAIC, N. J.

Cordini & Reese—Bob & H. Carlton—Ward & Bohlman—Oscar Martin Co.

PATERSON, N. J.

Majestic (Second Half)—Mohr & Eldridge—Three Gilders—Miss Cupid.

PAWTUCKET, R. I.

(Second Half)—Flaherty & Stoning—Peggy Brooks.

PITTSBURGH, PA.

H. A. Saunders—Dunne & Day—Dorothy Richmond Co.—Brad & Inez—Davis & Bradna—Frisco Entertainers—Billy Browning—The Adroits.

Sheridan Square (Second Half)—Vanderbilts—Morris & Towne—Memories—Nelson & Bailey.

PITTSFIELD, MASS.

(Second Half)—Bob, Bob & Bobby—Kelly & Rowe—Pierce & Ryan—Babcock & Dolly—The Saleros.

SHENANDOAH, PA.

(Second Half)—Loretta—Johnny Murphy—Dolly Dumplin.

SYRACUSE, N. Y.

(Second Half)—Roeder & Dean—Lew Rice—Follis & LeRoy—Married Again—Frank Farron—Alfred Farrell Co.

TRENTON, N. J.

Capitol (Second Half)—Willie Hale & Bro.—Fiske & Lloyd—Muriel & Phyllis—Bud Bernie's Orchestra.

UTICA, N. Y.

Colonial (Second Half)—Bell & Gray—Jones & Johnson—Inez Hanley—Davis & Sanford—Frank Bush.

WATERTOWN, N. Y.

Olympic (Second Half)—Kennedy & Kramer—Jean Godfrey—Hall & Dexter—Binns & Grill.

WHITE PLAINS, N. Y.

Lynn (Second Half)—Wahersy & Stern—Meehan's Dogs—Raymond Wilbert—Harry Stoddard Co.—Laura Ordway.

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YOUNGSTOWN, OHIO

(Second Half)—Joseph Rankin—Rogers & Gregory—Miss Mystery—Geo. Yeoman—Phondell Four.

ATLANTA AND BIRMINGHAM

Powell & Brown—Montana—Raymond Bond & Co.—Harry Breen—The Bradnos.

BIRMINGHAM AND ATLANTA

Will Morris—Lang & Haley—Kellam & O'Dare—Brown & Whitaker—Lone Star Four.

BATON ROUGE AND SHREVEPORT

Calvin & O'Connor—Sabbott & Brooks—Anderson & Gravee—Joe Laurie—Mallia & Bart.

NEW ORLEANS AND MOBILE

Stewart & Mercer—Murray & Gerrish—Kennedy & Rooney—Eddie Nelson—Ann Francis & Johnnies.

MOBILE AND NEW ORLEANS

Alice & Lucille Sheldon—Sterling Four—Basley & Porter—Demarest & Collette—Howard & Brookman Revue.

NASHVILLE AND CHATTANOOGA

Hicahula—Welch, Healy & Montrose—Briscoe & Rauh—Harry Mayo—Juggleland.

NASHVILLE

(Second Half)—Nathano Bros.—Jay & Wesson—Syko—Williams & Clark—Honey Campbell & Co.

RICHMOND AND NORFOLK

Seven Brown Girls—Deagon & Mack.

NORFOLK AND RICHMOND

Moore & Freed—London Steppers.

MARCUS LOEW CIRCUIT
Week of June 18, 1923

NEW YORK CITY

American (First Half)—Penman & Lillian—Flo Ring—Geo. P. Wilson—Grey & Old Rose—Conn & Hart—Quixey Four. (Second Half)—Page & Green—Helen Kennedy—Friend & Hickey—Fred. Bowers & Co.—Frost & Morrison—Thos. P. Jackson & Co.—Moore & Fields.

Orpheum (First Half)—Samaroff & Sonia—Frost & Morrison—Mack & Lane—Friend & Hickey—Flashes of Songland. (Second Half)—Maxine & Bobby—Chadwick & Taylor—Grey & Old Rose—Basil & Allen.

National (First Half)—Selma Braatz & Co.—Weller, Maxwell & Walbank—Al. Lester & Co.—Frank Gaby—Fred. V. Bowers & Co. (Second Half)—Lillian's Dogs—Warman & Mack—Fred. Weber & Co.—Maxon & Brown—Justa Marshall & Co.

Greeley Square (First Half)—Stanley & Alva—Warman & Mack—Fisher & Bertram—White, Black & Useless—Neil McKinley—Toyland Follies. (Second Half)—Weller, Maxwell & Walbank—Grey & Byron—Billy S. Hall & Co.—Mignon—Margaret & Alvarez.

Delancey Street (First Half)—Casson Bros. & Marie—Jason & Harrigan—Moore & Fields—Murray & Maddox—Mignon—John Blondy & Bro. (Second Half)—Toyland Follies—Flo Ring—Foster & Seamon—Al. Lester & Co.—Tuck & Clare—Hanson & Burton Sisters.

Boulevard (First Half)—Margaret & Alvarez—Tower & Welch—Fred. Weber & Co.—Basil & Allen—Cosslar & Beasley Twins. (Second Half)—Corinne, Himber & Co.—Ahearn & Patterson—Bronson & Renee—Elliott & LaTour—Caesar Rivoli.

State (First Half)—Girtin Girls—Jean Boydell—Righto—Kramer & Boyle—Meyer Davis Band. (Second Half)—Samaroff & Sonia—Northlane & Ward—Lillian Morton—Kramer & Boyle—Meyer Davis Band.

Avenue B (First Half)—Jones Trio—Ahearn & Patterson—Brava, Michelina & Trujillo—McGrath & Deeds—Caesar Rivoli. (Second Half)—Fletcher & Pasquale—Corinne Arbuckle—Joe Mack & Girls—Norman & Jeanette.

Lincoln Square (First Half)—Arco Bros.—Lillian Morton—Jordan Saxton & Co.—Bronson & Renee—Corinne, Himber & Co. (Second Half)—Penman & Lillian—Tower & Welch—Murray & Maddox—Quixey Four—Casson Bros. & Marie.

Victoria (First Half)—Maxine & Bobby—Antrim & Vale—Cardo & Noll—Lehr & Kennedy—Fred. Kindsay & Co. (Second Half)—Valda & Co.—Norton & Melnotte—Casting Lamays.

Palisades Park—Zemeter & Smith—Etta LaVail—Four Bards.

BROOKLYN, N. Y.

Palace (First Half)—Norman & Jeanette—Mabel Drew—Tilyou & Rogers—Fields & Fink—Justa Marshall & Co. (Second Half)—Stanley & Alva—Lynn Cantor—Lehr & Lennedy—McGratt & Deeds—Brava, Michelina & Trujillo.

Metropolitan (First Half)—Valda & Co.—Southern Four—Thos. P. Jackson & Co.—Maxon & Brown—Casting Lamays. (Second Half)—Ruge & Rose—Jean Boydell—Cardo & Noll—Fred. Lindsay & Co.

Gates (First Half)—Ruge & Rose—Al Rickard—Norton & Melnotte—Jimmy Savo & Co.—Snappy Bits. (Second Half)—Corinne, Himber & Co.—Ahearn & Patterson—Bronson & Renee—Elliott & LaTour—Caesar Rivoli.

Fulton (First Half)—Lillian's Dogs—The Wainwrights—Elliott & LaTour—Tuck & Clare. (Second Half)—Jordan Saxton & Co.—Mack & Lane—Amaranth Sisters & Co.

Astoria (First Half)—Page & Green—Edwards & Allen—Foster & Seamon—Bert Melrose & Betty Brooks—Adrian—Hanson & Burton Sisters. (Second Half)—Arco Bros.—Berdie Kraemer—Southern Four—Wainwrights—Jimmy Savo & Co.—Cosslar & Beasley Twins.

BALTIMORE, MD.

Hippodrome—Ecko & Keyo—Nelson & Barry Boys—Jim & Betty Page—Songs & Scenes.

BOSTON, MASS.

Orpheum—Hubert Dyer & Co.—Dreon Sisters—Merritt & Coughlan—Golden Bird—Senator Murphy—Dance Varieties.

BUFFALO, N. Y.

State—Hoffman & Jessie—Villon Sisters—Stolen Sweets—Hughie Clark—Grazar & Lawlor.

CLEVELAND, OHIO

Loew's—Diaz Monkeys—Wyeth & LaRue—Let's Go—Carey, Bannon & Marr—Harry Abrahams & Co.

LONDON, CAN.

Loew's (First Half)—Victoria & Dupree—Jahri & George—Jean Granese & Co. (Second Half)—Moran & Wiser—Fox & Kelly.

MONTREAL, CAN.

Loew's—Francis & Wilson—Arthur & Lydia Wilson—Bernard & Merritt—Marshal Montgomery & Co.—Lazar & Dale—Mrs. Eva Fay.

NEWARK, N. J.

State—Frank Shields—Flo & Ollie Walters—Bayes & Smith—Harry Hines—Jack Connor's Revue.

OTTAWA, CAN.

State—Mankin—McIntyre & Holcombe—Bob Ferns & Co.—Mumford & Stanley—Indian Reveries.

PROVIDENCE, R. I.

Emery (First Half)—Esther Trio—Besthoff & Messenger—Sam E. Mann—Day at Coney Island. (Second Half)—Melnotte Duo—Hazel Crosby & Co.—Barry & Lancaster.

SPRINGFIELD, MASS.

Broadway (First Half)—Milnotte Duo—Barry & Lancaster. (Second Half)—A Day at Coney Island—Sam E. Mann.

TORONTO, CAN.

Yonge Street—Raymond Pike—Paul & Georgia Hall—Harry Mason & Co.—Bernard & Leona—Seven Honey Boys.

WASHINGTON, D. C.

Strand—Orville Stamm—Lou & Grace Harvey—Fagg & White—Harry White—Hollywood Frolics.

PANTAGES CIRCUIT
Week of June 18, 1923

TORONTO, ONT., CAN.

Pantages (6 days—open Saturday)—The Cromwells—Herman & Briscoe—Dalton & Craig—Les Gelles Trio—Bartou Revue.

HAMILTON, ONT., CAN.

Pantages (6 days—open Saturday)—Passing Parade (Unit).

CHICAGO, ILL.

(Four days—open Sunday)—Chateau.

MINNEAPOLIS, MINN.

(One week—open Sunday)—Wilfred DuBois—Webber & Elliott—Romeo & Dancing Dolls—Rinaldo—Gen. Pizano & Co.

WINNIPEG, MAN.

(One week—open Sunday)—Selbina & Nagel—Renzetta & Gray—Aleko—Clark & O'Neil—Canadian Vet. Band.

EDMONTON AND CALGARY

(Three days each—open Monday and Thursday)—Prevost & Goulet—Cornell, Leona & Zippy—Yvette & Co.—Grew & Pates—Corradini's Animals.

TRAVEL

Winton Bros.—Jones & Sylvester—Latell & Vokes—Jack Powell Sextette—Foley & Leture—Roy & Arthur.

SPOKANE, WASH.

(One week—open Sunday)—Petrams—Nay Bros.—Casson & Klem—Georgia Minstrels.

SEATTLE, WASH.

(One week—open Sunday)—Ziska—Ulis & Clark

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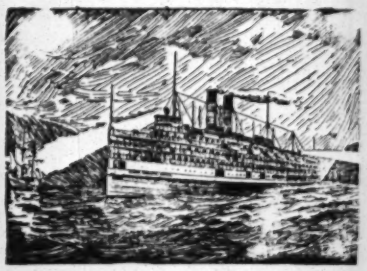

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VANCOUVER, B. C.

(One week—open Monday)—Adonis & Dog—O'Meara & Landis—Poole's Melody Maids—Youth—Downing & O'Rourke—LaFrance Bros.

BELLINGHAM, WASH.

Vaudeville (Two days—open Sunday)—Lewis & Brown—Knowles & White—Harry Downing & Co.—Marion Claire—Long Tack Sam—Les Claddons.

TACOMA, WASH.

(One week—open Monday)—Leon & Mitzi—Purcella & Ramsey—Juliet Dika—Clay Crouch & Co.—Kranz & White—Three Falcons.

PORTLAND, OREGON

(One week—open Monday)—McBanns—Connolly & Francis—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Gautier's Toy Shop.

TRAVEL

Martinett—Conn & Albert—Klass & Brilliant—Francis Renault—Geo. Mayo—Dance Evolutions.

SAN FRANCISCO

(One week—open Sunday)—Laurie Devine—Frankie & Johnny—Harry Seymour & Co.—Chuck Haas—Callahan & Bliss—Whitehead & Band.

OAKLAND, CAL.

(One week—open Sunday)—Castleton & Mack—Cronin & Hart—Speeders—Walter Weems—Sheiks of Araby.

LOS ANGELES, CAL.

(One week—open Monday)—The Whirl of World.

SAN DIEGO, CAL.

(One week—open Monday)—Phil LaTosca—Sid Gold & Bro.—Honeymoon Ship—Carl McCullogh—Alexander.

LONG BEACH, CAL.

Hoyt (One week—open Monday)—Allen & Taxi—Princeton & Vernon—Dummies—Nan Halperin—Pasquali Bros.

SALT LAKE CITY, UTAH

(One week—open Wednesday)—DeLyons Duo—Burke & Betty—Ned Norton & Co.—Regal & Moore—Reno Sisters & Allen—Hori Trio.

OGDEN, UTAH

Orpheum (Three days—open Thursday)—Sensational Togo—Five Chapins—LaPine & Emery—Marriage vs. Divorce—Finlay & Hill—Wille Bros.

DENVER, COL.

Empress (One week—open Monday)—Equilli Bros.—Chick Supreme—Ross & Roma—Lewis & Norton—Bob LaSalle—Joe Jackson.

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COLORADO SPRINGS, COLO., AND PUEBLO

Burns — Majestic (Two days—open Monday) (One day—open Wednesday)—Hope Vernon—Dewey & Rogers—Cave Man Love—Davis & McCoy—Harvard, Holt & Kendrick.

OMAHA, NEB.

World (One week — open Saturday) — Schepp's Circus—Tony & George—Lillian Burkehart & Co.—Chas. Howard & Co.—Hubbell's Singing Band.

KANSAS CITY, MO.

(One week—open Saturday)—The Sheik's Favorite

MEMPHIS, TENN.

(One week—open Sunday)—Rial & Lindstrom—Fernando Page—Little Cinderella—Morrissey & Young—Guardsmith Bros.

"SALOME" DIRECTOR HELD

Roy O'Neil, 33, of the Hotel McAlpin, director of "Salome," presented at the Frazee Theatre last month, was arraigned in the West Side Court last week on a charge of misappropriating funds of $542.50 which Robert Levey, head of the Syndicate Attractions Circuit says he gave him to pay the negro players in the production. Levey, who was interested in the show, said O'Neil appealed to him for money, saying he needed it to pay the players. Some of the latter told him, he said, that they only received a dollar or two from the director. Magistrate Frothingham held O'Neil in $1,000 bail for the Grand Jury.

O'Neil brought the negro players here from Chicago under the name of the Ethiopian Art Theatre. They played two weeks. Their New York appearance of the players was an exploitation stunt for the Syndicate Attractions Circuit, which is a newly formed organization that will produce and route shows with all negro casts.

CHORUS EQUITY MEETING

The annual meeting of the members of the Chorus Equity was held on Tuesday, June 5, at the headquarters of the Association. Paul Dalzell was re-elected as chairman of the Executive Committee, Miss Georgie Dix as recording secretary and the following members were elected to serve for three years on the Executive Committee: Edna Coigne, Verne Collins, Catherine Huth, Pauline Maxwell, Louise Owen and Virginia Shaar.

According to the report of the treasurer, 1,097 members have been added since last year. The Chorus Equity has a bank balance of $9,000, largely due to the Equity shop contract which is in force with all independent managers. It was pointed out in this report that if managers had not been compelled to post a bond covering two weeks' salary, wholesale strandings would have been possible and would have undoubtedly depleted the bank account.

LASKA PLAY FOR BOHEMIANS, INC.

"Brains, Inc.," a new comedy by Edward Laska, has been accepted for early production by the Bohemians, Inc., who have hitherto confined their producing activities to musical productions. Bertram Harrison has been engaged to stage the piece, which will have an out-of-town opening next month.

Laska formerly was a song writer and music publisher.

MacLEAN PLAYERS STOCK OPENS

AKRON, June 11.—The Pauline MacLean Players opened their summer season of stock at the Colonial Theatre here last week. The first week's play was "The Gold Diggers" and the second "It's A Boy."

JUSTA & MARSHALL REVUE

FEATURING HELENA JUSTA
America's Representative Jazz Artists with Maxwell White & Dancy

THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

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CONTINUED SUCCESS!!
CASTLE-BY-THE-SEA, LONG BEACH, L. I., AFTER JULY 1
Sol. Lowe, Violin; Jack Condon, Sax.; Bob Fallon, Sax.; Saul Maltz, Trumpet; Fred Frank, Piano; Stan. MacGovern, Banjo.
BUDDY BALDWIN, Director

LA BLANC ATTACKED BY STRANGER

Leo J. LaBlanc, stage director for Harry Stoddard, is recovering from severe burns on his face received as a result of an attack by an unknown man at the Palace Theatre last week. LaBlanc received a telephone call on Wednesday night asking him to wait for his lady friend. He did not know who called him except that it was a man's voice. About 10:30, walking up the alley which leads from the stage door of the Palace, he was accosted by a man who, on being assured of LaBlanc's identity, threw the contents of a bottle of phenol in LaBlanc's face, calling him some vile names and adding, "Maybe she won't want you now."

LaBlanc staggered onto the stage of the Palace and explained his condition, some of the stage hands rushing him over to the Roosevelt Hospital, where he received treatment. He furnished the police with a complete description of the man and detectives were put on the case. On Thursnight night a telephone call came for LaBlanc at the stage door of the Palace and the doorman was told to deliver this message, "Tell LaBlanc that the next time I'll get him and get him right." Attempts made to trace the call were unavailing. Detectives have been stationed at the Palace Theatre and at LaBlanc's hotel as a protection to the stage manager and Harry Stoddard has offered a suitable reward for information that will lead to the arrest and conviction of the man who attacked LaBlanc.

BARRETT FOR SAGAMORE

Hughie Barrett and his orchestra, recently returned from an engagement in England where they had been playing at one of the Lyons tearooms under the direction of Paul Specht, have been booked by the Specht offices to play at the Sagamore Hotel, Rochester, N. Y. This six-piece combination opened at the Sagamore on Saturday last and will remain there for eight weeks with an option.

Milt Hagen, publicity director for Paul Specht, is taking a vacation during Specht's stay in London, having left for his home in California last week to be gone the remainder of the summer. Harl Smith, also connected with the Specht office, has left for his home in Ohio and is booking small combinations in that state for the offices. He has booked six men in his home town for a summer engagement and will do his own directing whenever he is home.

STODDARD PLAYS FOR ENRIGHT

Harry Stoddard and his orchestra played a special performance for Police Commissioner Enright and his friends last week, Enright having heard the orchestra at the Palace and wishing to have them play for him as they were one of New York's "Own."

Harry Stoddard and his saxophone player, Marcy Klauber, have written a new song, "I Miss the Love of Long Ago," which has been accepted by Watterson, Berlin & Snyder for immediate publication.

GRANT BAND AT GARDEN

Andy Grant's Aunt Jemima Jazz Band is now playing nightly at Terrace Garden, having been booked there by Harry Moss. Moss has also booked Larry Cobb's Syncopators and the Oriental Five to play there on Saturday nights and Sunday afternoons.

TARTO IS SPECHT ARRANGER

Joe Tarto, who sailed for England with Paul Specht, has taken over part of the duties of arranging the music for Specht's Alamac Hotel Orchestra, now appearing at the Corner House, London.

ORCHESTRA NEWS

SPECHT FOR VARIETY

Paul Specht and his Hotel Alamac Orchestra, now appearing at the Corner House, the new restaurant opened by the Lyons interests in London, has signed a contract which calls for his appearance in vaudeville within the next two weeks for a period of eight weeks. The management of the Stoll Circuit have agreed to headline Specht on all their bills in and around London, Specht playing the vaudeville in conjunction with his work at the Corner House.

Specht, who is an exclusive Columbia artist on this side, will also make records for the Columbia Graphophone Company of England, the American company sending advices as to which numbers they want made.

THREE BANDS FOR CONVENTION

Joseph B. Franklin has booked three orchestras to play at the convention of the National Lime Association to be held at the Hotel Commodore on Friday night. Simone Martucci and his orchestra will be one of the combinations, the other two being Jos. B. Franklin's Serenaders and Franklin's Harmonists. Besides this Franklin will furnish an entertainment of six or seven acts.

WIEDOEFT WRITES A SAX BOOK

At the request of many saxophone dealers throughout the country, Rudy Wiedoeft, is getting out an instruction book outlining a modern course in playing that instrument. For some time the well known saxophonist has been working on a chart for the scholar for the purpose of simplifying the fingering of the instrument, and this will be included in his new book, which will be published by Richmond-Robbins, Inc.

DIXIELAND BAND BOOKED

The Original Dixieland Jazz Band, under Busoni's direction, are now playing on Saturday, Sunday, Wednesday and Friday nights at Danceland, Jamaica. The Friday night engagement is something special, Harry Moss having arranged a series of special Friday entertainments under the name of the Dixieland Jazz Band Frolic.

GROFFE BACK FROM ENGLAND

Ferdie Groffe, pianist with the Paul Whiteman Orchestra now in London, returned to this country on the S. S. *President Polk*, with his wife, and left immediately for his home in California. The cause of Groffe's return is an expected addition to the family, Groffe wishing the event to take place in this country.

BURT TO MAKE TOUR

Al Burt and his orchestra have been engaged to furnish the dance music at the new Bluebird Dance Hall, Surf avenue and 6th street, Coney Island. The engagement is said to be for a limited period, as Burt has under consideration a coast-to-coast tour that will call for his appearance out of town in about six weeks.

MILLER CLOSES AT PARADISE

Ray Miller and his orchestra closed Saturday night at the Paradise in Newark, and will open in two weeks at the Ritz-Carlton, Atlantic City, for a summer engagement.

MORE ORCHESTRAS FOR STAGE

It was at first thought, after several of the bigger revues had engaged orchestras last summer, that this would be the end of the special orchestra on the stage, but developments since have shown that the day of the dance orchestra in musical comedy and revue production has not yet reached its zenith. During the run of "The Bootlegger" in New York a five-piece orchestra furnished incidental music during one of the big scenes, and this is also the case in "Little Nellie Kelly."

For new productions three orchestras have already been signed and it is probable that one or two more will be engaged in various productions before the summer show season wanes. Paul Whiteman was recently signed up for the Ziegfeld "Follies" to open about August 19 at a salary in the neighborhood of $3,000 a week. George White has re-engaged Charles Dornberger and his orchestra to appear in the "Scandals" this summer, the show being now in rehearsal. Harry Yerkes' "Happy Six" opened last week in Philadelphia in the Joseph Gaites show, "I'll Say She Does."

Two other summer revues, one of them of national reputation and practically a fixture in the field, are considering taking bands for the production.

Other bands are also dickering for production engagements, with the possibility that the coming season, instead of seeing the bands in productions dropping off will see more dance organizations than ever before taking their places on the legitimate stage.

WHITEMAN AND BUSSE QUARREL

Reports that Paul Whiteman and Henry Busse, his first cornetist, had quarreled, were circulated around Broadway last week and gained credence when it was learned that Whiteman had made overtures, through friends on this side, to a well-known cornet player of the Middle West. It is true that Whiteman and Busse quarreled, but the quarrel was not of a permanent nature and the two have since resumed friendly relations, although, for a time, an open breach threatened. It is also true that Whiteman sought to engage a new cornet player, and it is probable that when the leader returns to this country on August 13 the new trumpet player will join the organization. But Busse is not the man who will be replaced. Thomas Gott, who has been Whiteman's other cornetist, will leave the organization when it returns to this country.

RAY MARTIN INCORPORATES

Ray Martin, the orchestra leader and chief executive of the orchestra department of Harry Walker, Inc., has incorporated under the State Laws of New Jersey for $500,000. The papers were filed last week. The new corporation will operate a chain of high-class dance places throughout New Jersey.

Negotiations are under way whereby Martin plans to take over the Strand Theatre, Newark, and convert it into one of the handsomest and best appointed dance palaces on the Jersey coast. He will install two ten-piece orchestras, that will offer continuous music and will offer a series of special feature nights throughout the season. As soon as the Newark dance hall has been completed, the corporation will construct others in Jersey City and in Brooklyn.

CABARETS IN BIG SLUMP

This summer's business in cabarets and dance halls has, from present indications, every chance of hanging up a new record for being the poorest in history. Orchestras which had been holding out for high prices have been forced to accept material cuts in order to obtain engagements and even then found the competition unusually keen. One of the largest hotels in Atlantic City is already $30,000 behind where it was at this stage last year in its restaurant business, with the chances of making up the deficit exceedingly poor.

A poll of the cafes in this pleasure resort found conditions normal in but one place, and that cafe is run by a woman whose notriety is a sure drawing card for every out-of-towner in the United States. All the other restaurants and cabarets, even during the recent hot spell, were away off, some of the nine-piece orchestras playing an entire week-day night without having a single party enter the place. Managers at Atlantic City are frantic and are crying "panic" and bad times, at the same time casting about for means to bring the public in. Cafes that in former years depended entirely on their orchestra or one or two "name" acts to bring in the business are engaging elaborate revues and spending money lavishly to attract the crowds. When this money is spent for revues it has to be made up in some way and many of the orchestras that started the summer season early have already been cut, the cut to stay in effect until business improves.

Atlantic City is not the only place to feel the depression. Business in New York and outlying sections has fallen off considerably from last year's standard, and last year was not a banner year by any means. The Boardwalk, Monte Carlo, Murray's and several others have already closed, with the possibility that the coming week will see the Palais Royal and the Plantation dark.

Reports coming in from the west indicate that these conditions are not confined to any one section. Cafe and hotel proprietors do not blame the late season or inclement weather but hold that the reason that business is bad is that the majority of people have no money to spend for amusements. Other lines of endeavor have felt the pinch but the amusement field, the pulse of the nation's pocket book, has shown conditions the quickest, and the cabarets and dance halls, most easily affected of amusements, and, for the most part, less strongly fortified against a run of poor business, show signs of despair.

The outlook for the fall season is also dubious. It would seem that with many of the larger cabarets closed the remainder would have a more concentrated business, but this seems not to be the case, cabaret business falling off, with but one or two exceptions, regardless of former status or methods of entertainment. Orchestra leaders are doing everything in their power to turn the tide and are meeting the situation as best they can, adapting their prices and the size of their combinations to meet the changed conditions. Those who make a study of these conditions claim the present slump is in the nature of a reaction from the high cover charges and excessive cabaret going that was indulged in in recent years but that a return to better times is probable, as people will always want to dance, and the hotel and cabaret are the logical places for them to indulge this desire.

CARPENTER IS DETROIT MANAGER

Chester Carpenter, is now manager of the Triangle Music Company's Detroit office. He was formerly with several music houses and is well known in Detroit music circles.

THEATRE MANAGERS TO MEET

Approximately 500 theatre managers from all parts of the United States and Canada will gather in New York late this week to attend the third annual convention of the International Theatrical Association, which will begin at the Hotel Pennsylvania next Monday afternoon and last from two to three days.

Upon the calling of the meeting to order by A. L. Erlanger, president, reports of the officers, board of governors and various committees will be read and submitted for ratification. According to Lee M. Boda, managing director of the organization, no fixed program has been laid out, but that undoubtedly various members may begin the discussing of numerous vital subjects during the course of the convention.

The nominating committee, headed by Joseph P. Bickerton, will present during the session the names of those chosen to occupy the various offices of the organization for the next year. Members will also be permitted to make nominations from the floor as well.

The present list of officers consists of: A. L. Erlanger, president; Lee Shubert, vice president; Alfred E. Aarons, secretary; Winthrop Ames, treasurer; Walter Vincent, chairman, board of governors; W. H. Rapley, vice chairman, board of governors.

Board of Governors: Sam H. Harris, New York City; Fred Nixon Nirdlinger, Philadelphia; Henry W. Savage, New York City; George Broadhurst, Arthur Aiston, Gus Hill, H. C. Blaney, Fortune Gallo and Milton Aborn, all of New York City; Nathan Appell, York, Pa.; O. S. Hathaway, Middletown, N. Y.; Lee M. Boda, Columbus, Ohio; Felix R. Wendelschaefer, Providence, R. I.; W. A. Keyes, Dayton, Ohio.

Following the business sessions held on Monday and Tuesday the annual dinner of the association will be held Tuesday evening at the Hotel Pennsylvania.

At the opening session of the convention an entertainment committee of New York managers will be appointed who will see to it that the members from out of town will be given the courtesy and privilege of all New York City theatres which will be open next week.

Among some of the out-of-town managers who have signified their intention of attending the convention are:

Sherman Brown, Davidson Theatre, Milwaukee; Thomas C. Campbell, Toulane Theatre, New Orleans; N. M. Unger, Grand Theatre, Cincinnati; Frank C. Egan, Egan Theatre, Los Angeles; Louis Hasse, Atlanta Theatre, Atlanta; Calvin Heilig, Heilig Theatre, Portland, Ore.; George T. Hood, Metropolitan Opera House, Seattle; A. J. Hollister, Lyceum Theatre, Rochester, N. Y.; Peter McCourt, Broadway Theatre, Denver; W. H. Rapley, New National Theatre, Washington; L. M. Scott, Metropolitan Theatres, St. Paul and Minneapolis; Lawrence Soloman, Royal Alexandria Theatre, Toronto; F. C. Wendelschaefer, Providence Opera House, Providence, R. I.; A. S. Miller, English Opera House, Indianapolis; Robert F. Boda, Hartman Theatre, Columbus, Ohio; Harry Brown, Nixon Theatre, Pittsburgh; J. B. Cook, Hollis Theatre, Boston; W. A. Edwards, His Majesty Theatre, Montreal; Charles E. Ford, Ford Theatre, Washington; T. B. Lothian, Colonial Theatre, Boston; Tom M. Love, Forrest Theatre, Philadelphia; Fred Nixon Nirdlinger, Broad Theatre, Philadelphia, Harry G. Powers, Jr., Colonial, Powers, Blackstone and Illinois theatres, Chicago; Harry J. Ridings, George M. Cohan Theatre, Chicago; A. W. Sheehan, Tremont Theatre, Boston; B. C. Whitney, Detroit Opera House, Detroit; C. C. Wanamaker, Walnut Theatre, Philadelphia; M. E. Commerford, Miles and Academy of Music, Scranton, Pa.; R. H. Douglas, Jefferson Theatre, Birmingham, Ala.; E. G. Finney, Playhouse, Wilmington, Del.; M. S. Schlesinger, Broad Street Theatre, Newark, N. J.; Dwight Gilmore, Court Square Theatre, Springfield, Mass.; George T. Pyper, Salt Lake Theatre, Salt Lake City; W. A. Keyes, Victory Theatre, Dayton, Ohio; P. F. Shea, Worcester Theatre, Worcester, Mass.; C. J. Sutphen, Brandies Theatre, Omaha; Otto Wells, Colonial Theatre, Norfolk, Va.; Leo Wise, Academy Theatre, Richmond, Va.; Charles W. Yorke, Auditorium Theatre, Spokane; C. E. Cady, Gladmer Theatre, Lansing, Mich.; O. S. Hathaway, Hathaway Circuit of theatres, Middletown, N. Y.; G. C. Hickox, Chatterton Opera House, Springfield, Ill.; F. E. Johnson, Court Theatre, Wheeling, W. Va.; Phil Levy, Lyric Theatre, Allentown; I. C. Mischler, Mischler Theatre, Altoona; Fred Moore, Apollo Theatre, Atlantic City; Charles Nathan, Majestic Theatre, Peoria, Ill.; F. C. Prothero, Convention Hall, Tulsa, Okla.; Ed. Rosenbaum, Jr., Grand Opera House, Wilkesbarre; Gus Sun, Fairbanks Theatre, Springfield, Ohio; Roy Crawford, Crawford Opera Houses, El Paso and Topeka; Nathan Appel, Orpheum Theatre, York, Pa.; Caldwell Brown, Weller Theatre, Zanesville; W. S. Butterfield, Majestic, Port Huron, Mich.; G. S. Challis, Wysor Grand Opera House, Muncie, Ind.; Emily Wakeman Hartley, Stamford Theatre, Stamford.

DANCER'S WEDDING DELAYED

Jessica Brown, one time Broadway chorus girl and musical comedy dancer, did not marry the young Earl of Northesk on Monday afternoon as both she and the Earl intended. Miss Brown and the Earl, who came all the way from London to wed her went to the License Bureau on Monday and found the office of city clerk Michael J. Cruise.

The Earl gave his name, here it is: David Ludovic George Hopetoun Carnegie, Earl of Northesk, and Lord Rosehill and Eglismauldie in Scotland. He gave his age as twenty-one, his home London, his New York address the Ritz-Carlton and his occupation as "nothing."

Miss Brown's turn came next and she presented her divorce decree granted last October in Chicago from Cyril De Witt Reinhard, naval constructor and naval engineer, to whom she was married in 1918 while dancing in the George M. Cohan Revue.

Mr. Cruise looked at it and shook his head. Mr. Reinhard had not been served personally, only by publication, and he hadn't appeared to defend the action. Mr. Cruise was sorry, but the decree wasn't good in New York.

The couple were amazed, the Earl took it all right but Jessica "went up."

"If we can't be married here," she said, "there are other States."

With which she departed abruptly, leaving the Earl to gather up his hat and stick hurriedly, and pursue her out of the door.

"Now, when will we marry?" he asked, and in their car they drove away.

Failing to get a license to wed in New York City, the Earl of Northesk and Miss Brown journeyed to Buffalo where they encountered the same difficulties that they did before. City Clerk Tyler notified his deputies throughout the city of Buffalo not to issue a license to the Earl, being that he is in accord with the stand taken by City Clerk Cruise of New York. Prospects of being married in Canada, which at first appeared to be bright will be no better than in the States, according to F. H. Kint, City Clerk at Hamilton, who said that no clerk in Canada would issue a license unless Miss Brown obtained recognition of her divorce by the Canadian courts.

Latest reports point toward a marriage being arranged in Chicago where Miss Brown's attorney who secured her divorce is located. She has been in communication with him and said that good news was expected from that city shortly. The actress maintains that the divorce decree she obtained last October in Chicago from Cyril D. Reinhard was final and that the interlocutory decree had been granted several months before. She claimed that she had kept up an apartment or home in Chicago for a year under the laws of the state which allows her a "residence" there under such conditions and which residence was maintained by a woman friend during her absence.

WANT HAZZARD FOR "HELEN"

Rufus Le Maire and George Jessell, producers of the new Kaufmann-Connolly musical play, "Helen of Troy, N. Y.," were in negotiation this week with John E. Hazzard to step into the chief comedy role of the piece. Hazzard recently closed with the fourth edition of "Greenwich Village Follies," and not being further obligated to that management can step into the Jessell-Le Maire piece should he so desire. Money matters are said to be holding the deal up, but in quarters close to all three it was said that negotiations would be amicably settled this week.

"Helen of Troy" is due to succeed "The Wasp" at Selwyn on June 18.

NEW DRAMATIC AGENCY

Frank Martens, who has been associated with Leslie Morosco and more recently with Murray Phillips, has joined forces with Helen Robinson and has opened a dramatic agency in the Broadway Central Building, Fifty-first street and Broadway. The office will handle casting for legitimate, vaudeville and motion pictures. The new firm is already busily engaged in casting three new productions.

HARPER THEATRE SOLD

CHICAGO, June 11.—Max Goldberg has sold the Harper Theatre building to Herman Goodfreund for $340,000. It is located at Fifty-third and Halsted. Fred Lowenthall was attorney for Goldberg & Adler & Beck the attorneys for Goodfreund. The deal was closed on Thursday of last week.

NEW FILM FOR LYRIC

At the conclusion of the run of "The White Rose" at the Lyric Theatre on June 25, D. W. Griffith will present another of his productions, entitled "Human Wreckage" there.

ACCEPTS DEPORTATION ORDER

Miss Margaret Treis, Hungarian dancing girl, who has been held on Ellis Island since April 17, last week accepted deportation rather than be parted from her mother, Mrs. Ilonia Kisch, who is excluded from this country as an immigrant owing to the fact that the quota from Hungaria, in which country she was born, has been exhausted.

Miss Treis came to this country with her mother from South America, where she had been dancing, and was to be allowed admittance but her mother was held up as an alien. Miss Treis appealed to Washington for a ruling, claiming that her mother, as the mother of an artist, was exempt from the workings of the immigration law. While waiting for a decision to be reached she contracted scarlet fever and was confined to the Isolation Hospital in Island No. 3, where she remained a month. As soon as she was able to travel she was informed that her appeal had been dismissed and she and her mother returned on Sunday to Rio de Janeiro, the country from which they came to the United States, aboard the Munson Liner Western World.

OPERA SINGERS AT BENEFIT

A big program mainly made up from scenes from the various operas drew a crowd to the Century Theatre on Sunday night for the benefit performance for the American Legion's Veterans' Mountain Camp.

The prison scene from "Il Trovatore" with Gladys Axman, Nicola Zerola, Anita Klinova and Giuseppe Interrante was the first offering and this was followed by the Nile scene from "Aida" with Marie Rappold, Manuel Salazar, Vincente Ballester, Natalie Cervi and Anita Kilnova.

"VENUS" NEW MUSICAL SHOW

"Venus," a new musical comedy, with book by Nyra Brown, lyrics by C. Maynard and music by D. Peckham, is being prepared for the road by George Wintz. Wintz had two musical shows touring this season and is said to have done sufficiently well to add this new piece to his list for next season.

"UP SHE GOES" CLOSED MONDAY

William A. Brady's musical comedy production, "Up She Goes" closed its New York engagement last Monday night following a benefit performance to aid the free summer camp of the Lincoln Franklin Club. The attraction will begin a road tour at the Studebaker Theatre, Chicago on August 12.

The cast will remain intact for the Chicago run, no changes being scheduled to be made.

"The Finest Singing Act in the History of Vaudeville"

ALLAN ROGERS

AND

LEONORA ALLEN

At the Palace, New York, This Week

HANSON and BURTON SISTERS

"The Magical Man and His Magical Maids"

Back in the Big Town for a couple of weeks. This Week LOEW'S AMERICAN and LOEW'S GREELEY SQUARE

DEATHS

WALTER R. DANIELSON, former proprietor of the amusement park at the Golden Spur, died last week at his home on Ramsdell street, Groton Heights, Conn.

He was seventy-one years old and for a time was engaged in various other enterprises. He traveled in Europe and at one time gave lectures on the different places he had visited.

MRS. NELLIE DONER, formerly ballet mistress of the New York Hippodrome and mother of Kitty, Rose and Ted Doner, died on Saturday at her home in Larchmont, N. Y.., at the age of forty-eight. In her earlier years Mrs. Doner was herself prominent as an actress. She is survived by her three children, all of whom are now popular Broadway entertainers. Funeral services were held on Tuesday from the Campbell Funeral Church.

LIZZIE KENDAL McCANN, at her home in Coytesville, N. J., on May 30, aged 65. She was the wife of James R. McCann, who is her sole survivor. Mrs. McCann in association with her husband played in the companies of Kate Claxton, Adelaide Thurston, Katie Putnam and other road attractions during the '90's and later entered the vaudeville field with Mr. McCann in a sketch under the direction of Wilmer and Vincent. She retired from the profession four years ago on account of ill health. The funeral was held in Coytesville from the Reformed Church and interment was made at Brookside Cemetery, Englewood, N. J., at three o'clock Saturday afternoon, June 2, in the presence of many old friends and professional associates.

EDWARD RAUSCHER, 62 years old, doorman at the Fulton Theatre, died suddenly last Saturday morning in his home, 2053 Seventh avenue, while he was preparing to take a bath. Rauscher left the theatre the evening before in good spirits and health. Heart disease was given as the cause of death. Rauscher was a brother of Josie Sadler, musical comedy comedienne, who has retired from the stage. For twenty-eight years Rauscher was physical director of the New York Athletic Club. His first position in the theatre was as doorman at Daly's Theatre, under the management of the Shuberts. From there James K. Hackett took him to the Criterion Theatre in the same capacity, where he remained until the beginning of the war when he served as aide to Hackett in the Knights of Columbus service in France. When William Munster was appointed manager of the Fulton he took Rauscher there with him. Besides his sister, Rauscher, who was a widower, is survived by three sons and a daughter.

MRS. IRENE M. SHATTUCK, an acrobat, formerly with the Barnum & Bailey Circus died on Saturday, June 9, at her home, 3 West Ninety-eighth Street, New York, in her fifty-ninth year. Her husband, George Shattuck, had worked with her for years in the circus. Services were held at the Funeral Church on Monday morning.

BERNARD BENJAMINSON, well known musical director, aged 52 years, of No. 5 Sampson Ave., Great Kills, S. I., died Wednesday, May 23rd at the Richmond Memorial Hospital after an operation for appendix. Interment followed the next day in Mount Helron Cemetery. He was musical director for Sam Howe from 1915 to 1919, Charles Robinson during the seasons of 1920 to 1921, and last season with Frank Damsel. He is survived by his wife and nine children.

EMIL KASCHAI died at his home in Pittsburgh June 3rd. Kaschai was treasurer of the Gayety Theatre, Pittsburgh the past season. He was twenty-tree years of age at the time of his death.

JAMES PILLING, the theatrical manager, recently at the Oakland, Cal., Century, in San Francisco, died on June 8th after an illness which lasted for several months. Pilling was manager of Idora Park and also manager of the Empress theatre. For several years he was at Vancouver, where he managed the Orpheum. He was fifty years of age and was survived by his widow and a brother.

FEATURES AT McVICKERS

CHICAGO, June 9.—"Beneath the Waves," the undersea ballot being presented at McVickers this week, will be the last of the dancing spectacles seen at that theatre for the summer. Boris Petroff, the producer, is leaving for California. He has offered many dancing presentation numbers at McVickers in the last few months which have been notable. Joe Roberts, who played banjo at McVickers last week, is held over again this week, which is a departure from the usual policy. John Steele, who as the big name feature last week, drew big business and his songs brought great applause. He has been one of several big features seen at that house under its present policy of presenting "names" with pictures, such as Nora Bayes, Courtney Sisters, Ciccolini, and Frances White.

MGRS. FORM NEW FILM CIRCUIT

(*Continued from page 7*)

$7[illegible],000 and $1,000,000. He claims, that unless the producer can go to the first class theatres with his offerings he faces a loss, as under the prevailing system of leasing or selling to motion picture theatres he cannot gross enough to meet his initial outlays plus any adequate profit.

According to the Erlanger plan an entirely new booking branch will be established for the handling of these pictures and nothing else.

Besides the two films already named routes will also be provided over the new circuit for the Universal production "The Hunchback of Notre Dame," and Cecil B. De Mille's biblical spectacle "The Ten Commandments."

Just what houses have been selected for this circuit could not be learned at either the Erlanger or Shubert booking offices. It was inferred though, that at least six of Broadway's houses will be used in New York, that three houses will be chosen in Chicago, two each in Philadelphia and Boston, and one to begin with in the other larger cities.

When word of the new circuit was brought to the exhibitors who operate theatres which have been playing the high class film attractions, there was an outburst of indignant protest and charges that the prices of moving pictures to the exhibitors and public would be forced up.

Charles L. O'Reilly, president of the Moving Picture Theatre Owners' Association of New York State in speaking on behalf of his organization declared that it is simply an attempt to gouge the public by making it pay exorbitantly high prices to see the special pictures. He said his organization has been stubbornly fighting this very move for years, as they have always been determined to maintain a fair standard admission price and to present to their patrons the finest attractions at regular box-office prices.

He contends that if this new scheme is put into effect the public will be forced to pay prices ranging from $2 to $5 to see the pictures. O'Reilly also asserts that the class of films which the combine proposes to show, have in the past been exhibited in the regular picture houses throughout the country at the customary box office prices. In concluding his expressions, O'Reilly says "the whole plan is nothing more than an attempt to make the theatre-goers pay for the losses which the combine has suffered over a period of years, because the road show of legitimate stage attractions is not as profitable as it once was."

FAWCETT SUES FOR "OLD SOAK"

George Fawcett, character actor, has brought suit for $50,000 against Philip Goodman, producer of "The Old Soak," for work he alleges to have done on the play. According to Fawcett, he made changes in the play which resulted in its popularity with the playgoing public, but this assertion is denied both by Mr. Goodman, and Don Marquis, accredited author of the piece.

Mr. Goodman, in an affidavit, sets forth that Fawcett became disgruntled when, for practical reasons, he was "let out" of the title role and the company. Such suggestions as he made, alleges Goodman, were entirely of the sort that any man engaged to play the title role of a play might make, but they were barren of results—the play being entirely the work of Don Marquis.

Marquis himself sets forth that in plot, construction, development, dialogue, characters, in fact in every way, the play is solely his own.

The controversy between Fawcett and Goodman became known last week when Justice Platzek denied a motion by counsel for Fawcett for preference on the trial calendar. Without preference it will be more than a year before it can be brought to trial—probably two years.

TWO MUSICAL SHOWS FOR B'WAY

There will be two musical comedies opening on Broadway next Monday night. George White's "Scandals" will open at the Globe and Le Maire and Jessel's "Helen of Troy, N. Y.," comes into the Selwyn. Both attractions have been tried out in nearby cities, the rough edges taken off and pronounced right for Broadway.

BENEFIT FOR GEO. LEDERER, JR.

For the purpose of aiding George W. Lederer, Jr., son of George W. Lederer, one of the pioneer producers of musical comedy productions in America, who is seriously ill with an attack of cancer of the throat, and has had four operations performed on him during the past two months, a gigantic benefit performance will be given at the Sam H. Harris Theatre, on Sunday night, June 24, which will have the support of prominent producers, managers, actors and newspaper men.

George W. Lederer, Jr., has been active in the theatrical business mostly in a managerial capacity practically all of his life. He made his first debut in the theatre thirty-two years ago, when he was two weeks old, and he was taken on the stage in the arms of John T. Kelly at the Standard Theatre, New York, in his father's production of "You and I."

He was first stricken with ailment when "Peaches" a show produced by his father, of which he was business manager, was playing in Philadelphia. He placed himself under the care of Dr. W. L. Clarke, radium specialist, and Dr. Herbert Goddard, throat specialist, who were compelled to make incisions in his throat and place two silver tubes there through which he has been breathing.

The funds raised at the performance will pay for a series of radium treatments which are most expensive and through which methods the physicians believe they can cure him. They will also be used for the support of Lederer, his wife and a six year old child who have been dependent upon him for support.

The Harris Theatre was donated by Harris through Abe Levy as general manager. Other managers of legitimate theatres and productions have promised to send stars from Broadway's best musical attractions to appear at the performance and a number of artists who appeared in the companies which George Lederer, Sr., operated and managed will also be seen. E. F. Albee, head of the Keith Vaudeville Circuit has also promised to have a number of his star acts on hand.

The committee in charge of the performance are, Sam H. Harris, George M. Cohan, Lee Shubert, A. L. Erlanger, E. F. Albee, John Golden, Florenz Ziegfeld, Jr., Wm. A. Brady, L. Lawrence Weber, Wm. Harris, Jr., Joseph P. Bickerton, Alfred E. Aarons, Jules Hurtig, Gus Hill, Sam Scribner, George White, Louis F. Werba, Frank Gillmore, Abe Levy, Edward Plohn, Jack Welch, Martin Herman, Hugh Grady, Michael Mindlin, Brock Pemberton, Beatrice Burston, Madeline Donnelly, Sime Silverman, Bide Dudley, Arthur Ungar, Leo A. Marsh, Gordon Whyte, Paul Sweinhart, R. B. Hennessey and A. A. Duchemin.

KENNEDY SHOWS IN DECATUR

DECATOR, Ill., June 11.—The Con Kennedy shows in this town opened to excellent business and continued it all through the week. The weather was excellent and the Veterans of Foreign Wars, under whose auspices the show came, realized about $1,200 on the week's engagement, over twice the amount realized last year.

The Kennedy shows will add a big water carnival when the show opens in Dubuque.

"BOHEMIAN GIRL" FOR ONE

May Valentine, who last year found the one night stands profitable for comic opera, will present this season over the same territory Balfe's operetta, "The Bohemian Girl." Fifty people and a carload of scenery will be carried, with the company playing at a scale from 50 cents to $2.00.

"OUT OF THE PAST" FOR ACT

Arthur Hendrix and Company are rehearsing a new dramatic playlet, "Out of the Past," which is a tabloid edition of Adele Hemming's three-act drama of the same title. The action of the piece is laid in a boom town of the West. The supporting cast includes Mae Beverly, Arthur Fox, Marie Sullivan and Bert Lawrence.

LETTER LIST

LADIES

Bailey, Mrs. E.
Brandon, Belle
Carleton, Eleanor
Carseith, Phyllis
Darley, Florence
Evans, Dolly
Evans, Virginia
Fawn Eyes, Princess
Fielder, Mrs. Clara H.
Garner, Ruth
Hall, Babetta
Harren, Billie
Hart, Chick
Jackson, Anna
Jones, Gatty
Keates, Mrs. Dorothy
Kennis, Mae
Kiely, Mrs. John
La Barr, Bernice
La Mar, Ruth
Lee, Mabel
Lorraine, Peggy
Ross, Caroline
Stirk, Elsie
Washington, Fannie
Weber, Betty
West, Josie

GENTLEMEN

Adams, Capt. Chas. F.
Alfarabi, Sadi
Allen, Frank
Bayne, Forrest & Co.
Body, Paul
Brave, Chas.
Burns, Tommy
Collins, C. W.
Corbett, L.
Drummond, Cecil
Evans, Ernest
Farrell, Jack
Greene, G. G.
Hall, Bert & Pauline
Hayes, Will
Healy, John
Hopkins, Jas. C. K.
Howard & Earl
Kelton, Aryan
Mann, Tom
Mitchkoff, K. B.
Nordstrom, Leroy
Puget, Geo. E.
Radford, Harry
Reid St. John Trio
Rochon, F. L.
Rostow, A. P.
Slack, Dave
Wilson, Ted
Winn, A. C.
Woodruff, Charles

"HAPPY DAYS" CLOSES

Hurtig and Seamon's musical production, "Happy Days," formerly called Lew Cantor's "Sun Showers," suddenly ended its Philadelphia engagement at the Chestnut Street Theatre there last Saturday night. It was the intention of the producers to take the attraction to the La Salle Theatre, Chicago, upon the completion of its Philadelphia engagement, but this date was called off with the closing of the show. The Chicago engagement will be played early in the fall.

NEW PIECE FOR SANTLEY & SAWYER

Joseph Santley and Ivy Sawyer, who are now abroad appearing in the London production of the first annual "Music Box Revue," are to remain under the management of Sam H. Harris next season and are to be co-starred in a new musical play now being prepared for them.

GERTRUDE HOFFMAN RESTING

CHICAGO, June 11.—Gertrude Hoffman, who had her revue at Marigold Garden for several weeks, preceding the appearance there of Roscoe (Fatty) Arbuckle, had several offers for engagements but declined. She moved her company to her summer home on Long Island from Chicago and stated that she elected to rest instead of work.

TWO PHILA. THEATRES OPEN

PHILADELPHIA, June 11.—The extended season here has been considerably shot, with only two of the local houses remaining open.

"I'll Say She Is," Joseph M. Gaities' new summer song show is in its second week at the Walnut and has things all its own way, being the only musical show in town.

Francine Larrimore is being held over for a second week in "Scandal," which is the current offering of the Philadelphia Theatre Guild at the Lyric.

WATSON FOR COLLIER-BERNARD REVUE

Harry Watson, Jr., who has been appearing in vaudeville in a comedy sketch has been engaged by Charles B. Dillingham to appear in the new Willie Collier-Sam Bernard Revue which will be produced at the Fulton Theatre in September.

CITY TO PURCHASE PARK

CLEBURNE, Tex., June 11.—The City Council has authorized Mayor Howell to purchase the Johnson County Fair Park, one mile north of Cleburne. The park will be utilized for general amusements, an automobile tourist park and the agricultural association will use it in the fall for the annual fair.

ACTS AT MID CITY PARK

ALBANY, N. Y., June 9.—The Mid City Park, which is located between this city and Troy, has been opened since April 28. Its concessions are all working at full speed and the business at the park is fifty per cent better than last season. The band, in charge of Roscoe C. Adams, gives concerts every afternoon and evening. Two vaudeville acts are given twice a day.

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President

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1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
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